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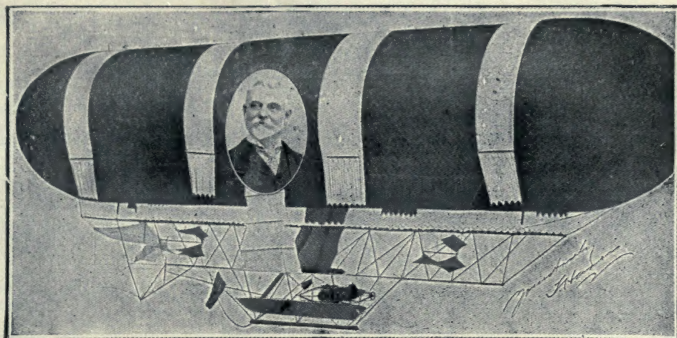
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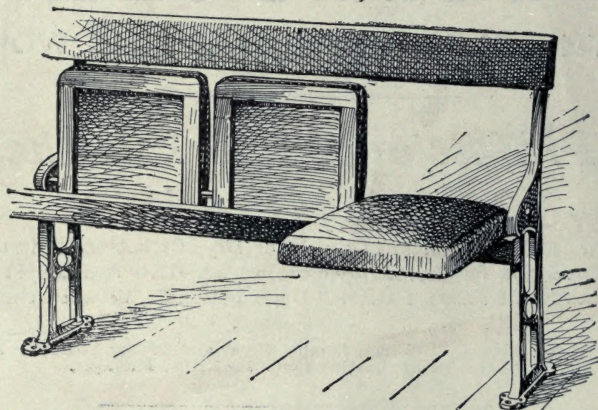
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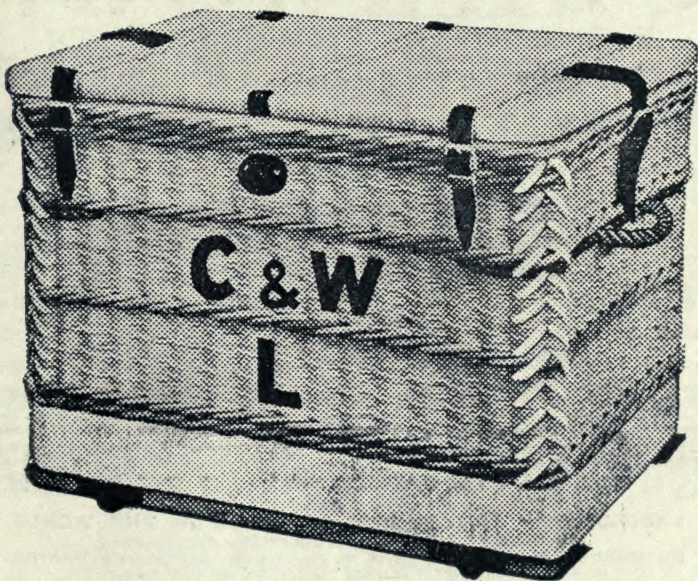
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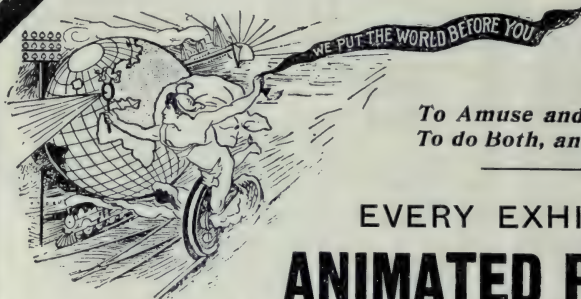
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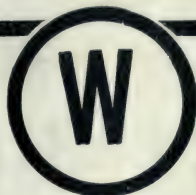
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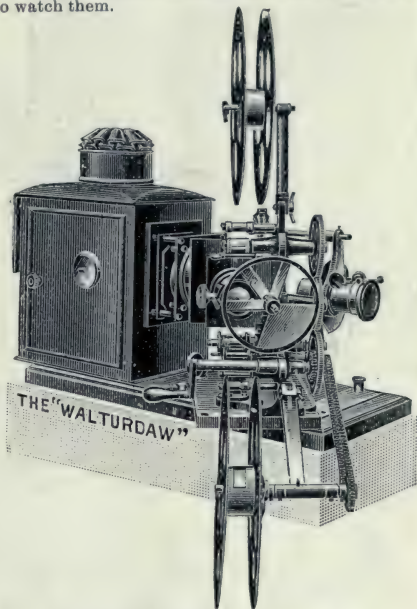
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## PAINTERS AND PLAYERS.

**B**ETWEEN the sister arts of painting and acting there has always been warm affection, and the reverence paid to the memory of great actors and actresses of the past owes not a little to the rendering which masters of the brush have given of them in their favourite parts. To the stage of to-day our painters are rendering similar service, as will soon be evident to anyone who takes the trouble to turn over the pages of the Royal Academy and other exhibition catalogues in recent years.

## ON THE STAGE AND IN THE STUDIO.

The representation of an actor as he appears on the stage in view of his audience is no easy task even for the most skilful painter. The conditions as to light on the stage, for example, are so different from those of the studio. If the picture is painted entirely in the studio the actor finds it difficult to assume and the artist to portray the pose and action of the stage, with all the spontaneity and fire of his acting. The Hon. John Collier, who has painted some of the most successful portraits of actors in character at the present day, combines the realism of the stage with the convenience of the studio in the production of such portraits as those of Mr. Beerbohm Tree, Mrs. Kendal, and Miss Ellen Terry in *The Merry Wives of Windsor*, Mr. Lewis Waller in *Monsieur Beaucaire*, and Miss Julia Neilson in *The Dancing Girl*. From the wings he would make studies of actor and actress in their respective parts, finally choosing (in consultation with his subject) the particular moment of the play at which they were to be depicted, and then have a series of sittings in his own studio for the completion of the work, the actor or actress of course having the same costume and make-up in the studio as on the stage.

Much the same method is adopted by Mr. Charles Buchel, whose reputation as an artist largely rests upon a theatrical portraiture which has proved very effective for advertising purposes upon the hoardings. Mr. Buchel's first effort in this direction was a portrait of Mr. Tree in the character of D'Artagnan (*The Three Musketeers*), a small work which may be seen in the corridor on the first floor of His Majesty's. Then came the portrait of Mr. Tree as King John, by which Mr. Buchel is represented in the portrait gallery in these pages. Preparatory to this work Mr. Buchel made a series of studies of the actor in this play from the O.P. side. The study at first favoured was of King John on horseback, and this was actually used as the basis of a poster which interested Londoners during the greater part of the run of the play, but was finally discarded as the subject of a picture because of the great size of the canvas which it would have entailed. The portrait, as painted, represents the remorse of the King when he discovers the death of Prince Arthur.

. . . . . I had a mighty cause  
To wish him dead, but thou hadst none to kill him,

he is exclaiming to Hubert (Act IV., scene 2). To enable the painter to do his part Mr. Tree, at the five or six sittings given to Mr. Buchel at his Hampstead studio, was content not merely to dress and make-up for the part; he went through the whole scene as he would have done at the theatre. Mr. Buchel, it may be added, has since painted Mr. Tree as Hamlet, and he has recently been engaged in paintings on tapestry for the dome of His Majesty's Theatre a series of scenes representative, on the one side, of the tragedies of Shakespeare, and on the other side of the comedies.

## MRS. PATRICK CAMPBELL AS A SITTER.

In contrast with the method of Mr. Collier and Mr. Buchel may be quoted that of Mr. Solomon J. Solomon, R.A., the painter of Mrs. Patrick Campbell in the part of Mrs. Tanqueray, a picture which he presented to the Arts Club, in whose

hall it now hangs. The inspiration for the picture came to Mr. Solomon whilst he was witnessing a performance of *The Second Mrs. Tanqueray*. "How I should like to paint Mrs. Campbell as she looks at this moment," exclaimed the artist to his companion, as he sat in the stalls, enthralled by a fine piece of acting. The remark would doubtless have had no sequel if, through the instrumentality of the friend, it had not reached the ears of the author of the play. Mr. Pinero at once expressed his willingness to help the artist—who did not then enjoy anything like the fame to which he has since achieved—to the attainment of his desire. An introduction of the artist to the actress was arranged, and in the end Mrs. Campbell agreed to sit to Mr. Solomon for the picture here reproduced. miniature stage was rigged up at Mr. Solomon's studio, with footlights and all the necessary properties, and there the portrait was painted in the course of ten or twelve sittings.

"Mrs. Campbell was a splendid sitter," says Mr. Solomon, in telling the story, "but was rather capricious in keeping her appointments, which is apt to be a failing with ladies, sometimes to the hindrance of a painter's other work. And the picture was finished rather hurriedly, because Mr. Campbell, the poor fellow afterwards killed in South Africa, came home after an absence of nine years, and there was naturally a second honeymoon."

Mr. Zangwill, by the way, was an interested spectator of some of the sittings, and this circumstance led to the painting of Mr. Solomon's well-known portrait of the novelist and dramatist. Mr. Zangwill's portrait, like that of Mrs. Campbell, was painted entirely by artificial light, although in both cases the artist corrected faults of colouring by daylight.

#### MONSIEUR BEUCAIRE AND SYDNEY CARTON.

The picture of Mr. Lewis Waller in the character of Monsieur Beaucaire was painted during the latter part of 1902 and exhibited by the Hon. John Collier at the Royal Academy the following year, when it attracted great attention. After this, by special request, it was sent to the Walker Art Gallery at Liverpool for the autumn exhibition. Engravings of the portrait were published by Messrs. Henry Graves and Co., Limited, of Pall Mall, and such was the demand for them on the part of the public that they have already become very valuable.

It was as the result of a visit to the theatre during the run of the play that Mr. Collier asked the actor to sit to him for the portrait. Mr. Collier witnessed the performance several times, but the picture was actually painted from start to finish in his studio at Hampstead, the work being executed in very few sittings. This was doubtless the result of the realistic feeling with which Mr. Waller, costumed as Monsieur Beaucaire, was able to enact the part amidst the unfamiliar surroundings of the artist's studio. For the purpose of the portrait, it may be well to add, Mr. Collier selected the Ball Room scene of the second act of the play. The actor is represented saluting the assembled company with that air of grace and distinction which won for the character of Monsieur Beaucaire the heart of every woman in his audience.

In striking contrast to this picture is Mr. J. J. Shannon's presentment of the sad and sombre figure of Sydney Carton as impersonated by Mr. Martin Harvey. The hero of *The Only Way* is shown in the witness-box during the great trial scene; he is addressing the people, and has just reached his eloquent peroration. Mr. Shannon is an old personal friend of Mr. Martin Harvey's, and it was because of this fact that the A.R.A. was led to paint him in his most successful and popular rôle. The picture was produced during the first run of the play at the Prince of Wales's Theatre, the artist preparing himself for the work by a close study of the performance, and afterwards obtaining a considerable number of sittings from the actor at his studio in Holland Park Road. The picture was exhibited at the Royal Academy, and is now in Mr. Shannon's own possession. Since its production Mr. Harvey's remarkable piece of acting has exercised the brush of another talented painter, Mr. Harrington Mann.

#### MR. SARGENT'S METHOD.

Reference has already been made to the portrait group by Mr. Collier, which includes Miss Ellen Terry and Mrs. Kendal. Miss Terry makes a second appearance in this portrait gallery as the subject of a picture by that prince of portrait painters, Mr. J. S. Sargent, R.A. She is painted in the character of Lady Macbeth, but the artist has not given us a literal transcript from the play; he has allowed some rein to his imagination by representing Lady Macbeth in the act of



trying on the crown for the sake of which she dyed her hands in blood. The whole picture of the woman, needless to say, is in keeping with this conception, her valiant bearing and proud, defiant look. It was painted to the commission of the late Sir Henry Irving during Mr. Sargent's day of comparatively small things, in the years immediately succeeding his migration from Paris to London, before he had established his claim by right of genius to succession in the line of British portrait painters which began with Sir Joshua Reynolds. The portrait for some years hung in the club-room at the Lyceum Theatre, as it used to be; now, under the terms of Sir Henry Irving's will it has become the property of the nation, and is to be seen at the National Gallery of British Art, more popularly known as the Tate Gallery.

#### LADIES' PORTRAITS.

Comparisons are sure to be made between the portraits of the two sisters, Violet and Irene Vanbrugh, the one painted by the late Edwin Long, R.A., the other by Oswald Birley. Both were painted in the dress of private life; that of the lady who is now Mrs. Bouchier when she was yet in early youth, and had not made that reputation in the profession which she now enjoys. It was the last signed portrait by the distinguished Academician, and was produced to the commission of the late Baroness Burdett Coutts, who was one of the earliest admirers of the talent and charm which have since delighted thousands. The Baroness presented the picture to Mrs. Bouchier's mother, and it was in that lady's drawing-room that a photograph of it was made for reproduction in these pages.

The lighter side of dramatic impersonation is represented by Mr. Lee Hankey's portrait of Miss Ellaline Terriss as Blue Bell in *Fairyland*. The portrait is a dainty souvenir of a most dainty production, and does excellent justice to the charm of a most charming actress. Compared with some of the artists of whose work we have been speaking, Mr. Lee Hankey has still his name to make as a portrait painter, but in the rendering of this subject some of his more eminent and ambitious contemporaries might easily have been less successful.

#### THE LATE MR. BROUGH'S "GEORGE ALEXANDER."

From the point of view of the fraternity of artists a somewhat melancholy interest attaches to the last portrait with which we have to deal—Mr. Robert Brough's George Alexander in *The Prisoner of Zenda*. Mr. Brough, it may be remembered, was killed in a Scotch railway accident about two years ago, when he was most probably on the eve of election to Academic honours, and certainly had before him the prospect of a brilliant career. Mr. Brough's presentment of George Alexander as Prince Rudolph in Mr. Anthony Hope's famous play is likely to rank as one of the best of his works. It recalls the duel scene in which the heroic Rudolph disposes of the villainous Black Michael, and recalls it with vivid power. The picture, which adorns the vestibule of the St. James's Theatre, was exhibited at the Royal Academy and, some short time ago, in Aberdeen, the artist's native city.



## MEG.

BY WALTER E. GROGAN.

The wind said it! The wind! And the trees  
Muttered aloud the words of the breeze,  
The wild birds shrieked it over the seas.

"Come out, come out, he has slain your son!  
Come out, come out, there's work to be done—  
He walks the cliff at the stroke of one!"

'Twas the wind said it; the wind, not I:  
No thought of mine for the man to die,  
But a mother's heart must heed the cry  
That calls and wails and sobs from a grave  
Which bears no cross to mark and to save,  
When lips that kissed her call her and crave!

'Twas the wind said it—the low lone wind  
Crept like a serpent into my mind  
And showed me things till my eyes were blind.  
And oh! it shrieked, and gurgled, and cried,  
Till my woman's mercy sank and died.  
Outsprang my arms to the thought all wide.  
What is your will, O wind and grim trees,  
And wild birds shrieking o'er wilder seas?  
A knife and an old arm—what are these?

'Twas the wind said it—the chorus grew,  
With the noise of birds and trees it flew,  
Till it pierced my soul right through and through

My boy was strong, and his hair was gold,  
Never another so free and bold;  
And the wind's voice said, "He's dead and cold."  
Little red mound for a keg of wine,  
Sap of my bones for sap of the vine,  
A dead wood keg for a life all mine!  
A mother's son for a smuggled keg,  
A devil's voice in the wind to beg,  
And sorrow drained to its last mad dreg.  
Then look at the barter fair and fair—  
The son I bore in my lone despair  
Taken to pay for a smuggled share.

'Twas the wind said it: "Within the night  
There's a grave uncrossed; a head once bright  
Laid for the sport of the worm's slow bite!"  
The trees cried "Hush!" and I heard my son:  
"Mother of mine, there's work to be done!  
He walks the cliff at the stroke of one!"

I cried, "Lie low in your grave, lie low!  
Son, my son, I am mad with my woe,  
And should you call to me I must go."

'Twas the wind said it, "Come out, come out!  
I'll drown the sound of the dead man's shout.  
A knife and a thrust—hush—your heart is stout!"

'Twas the wind said it, the wind, not I;  
No thought of mine for the man to die;  
But the wind, it lied—I heard him cry!





**MISS ELLEN TERRY,**

As Lady Macbeth, from the picture by J. S. Sargent, R.A., at the National Gallery of British Art.

*By permission of Mr. Sargent and Miss Terry.*





## TRADES UNIONS AND THE CENSOR.

BY GERTRUDE KINGSTON.

THERE are strange contradictions and anomalies to be noted in our government of to-day. On the one hand we see liberty of action upheld by a sanctioning of trades union pickets and a consenting to trades union methods that may deprive the independent working man of his liberty of action and nickname him "black leg" for the purpose of intimidation—methods complacently contemplated by ultra liberty-loving statesmen. On the other hand we find liberty of action actually arrested, cut short by a tacit grant of the censor's right to stop all progress of thought, as typified in the modern drama—a proceeding equally placidly regarded by the same overwhelming majority that prides itself on advanced and revolutionary measures.

To the onlooker such a proceeding presents the spectacle of a Cabinet on its knees to a Nonconformist democracy, whilst cold shouldering the middle and professional classes. It looks remarkably like a reversal of the old moral of the idle and the industrious apprentice, and one cannot but wonder whether the industrious apprentice, when he has been squeezed between Capital and Labour, and has ceased to be able to write out the cheque for free dinners and old-age pensions, will ever become a national factor again. Presently, however, perhaps some politician will wake up to the fact that there must be a re-adjustment of the classes, a reconstruction of society, and we shall find coming into existence a League for the Revived Manufacture of the Middle Class. Meanwhile the suppression of that middle class is regarded with the same complacency that distinguishes every form of government in England, for, as Mr. L. T. Maxse says in a letter to the *Times* of November 12, "politicians are self-complacent, that the British public is self-complacent, goes without saying," and this the Editor of the *National Review* ought to know as well as any man, as he has for years been endeavouring to stir up a national spirit in us, with the result—well, with the result that we all know!

Personally, though "Trades Unions and the Censor" heads this article, I have no quarrel with either; but for the reason that both are just now concerned with the dramatic profession, and that I have the interests of that profession at heart, I have been obliged to bracket them. In the study of sociology many things that have no appearance of a family likeness may be eventually traced to some second cousinship, even if many times removed. Yet no one, certainly, would be more surprised than the gentlemen in that conservative institution known as the Lord Chamberlain's office at being associated in anyone's mind with that most modern weapon, trades unionism. Yet the office of censor belongs rather to the rigorous conscience of a Cromwell than to the latitudinarian taste of a Charles II., and Commonwealths and Trades Unions are of close kinship.

## A READING COMMITTEE AND CHAIRMAN.

There has been some talk on foot of a petition praying that the rights of the Licensor of Plays may be curtailed, or the office entirely abolished, in consequence of his action with regard to a remarkable play recently under rehearsal. Now, I would humbly suggest that, far from destroying that last landmark of conscientious restriction, the number of officers who control our freedom of thought should actually be multiplied and increased to three or more—that public taste and morality should be controlled by one mind is contrary to all precedent in the administration of English justice. In a court of appeal we do not allow the finality of decision to one judge, but to three judges—all men of learning, of experience acquired by pleading as barristers. I do not doubt that our Licensor of Plays has had his early training in the Lord Chamberlain's office, and has ample precedent for all his verdicts, but we must not forget that the trend of public taste is daily altering. We have works of fiction on our drawing-room tables that our grandmothers would have shuddered to look at even in the privacy of the closet; we read

books written by scientific men that previous generations would have printed for circulation only among students and professors. For aught we know, the Licensor of Plays, whoever he may be, whether this one or any other, may have a personal bias in favour of, or an absolute antipathy against, some particular subject for stage purposes; he may even go as far as feeling a physical repugnance for certain materials, and may think, therefore, that the whole world may feel the same repulsion against these materials. In such a case it would surely be fairer to all concerned, to the author, the manager, the financier, the company, to consult the united opinion of three judges of differing calibre. Again, the number of theatres is increasing daily; therefore the number of plays acted must be daily augmented. At the present time, there are certain seasons of the year held to be more propitious than others for the production of new plays. During such seasons there are often as many as three or four plays brought to light in the space of one week. How can one single person be expected not only to keep pace with such an output, but—what is more important still—how can he be expected, in the haste of perusing all this matter, to retain a cool critical faculty as to what is possible for production and what will be deleterious to the public morality? Very frequently, owing to the failure to attract, some change of bill must be hurriedly devised. Little time is allowed for the reading and licensing of this new venture. How, then, can we look to one reader to do his duty conscientiously, and yet find time to keep touch with the modern expansion of interest and convention?

It is for this reason that I most respectfully submit that there must be a reading committee, with the Licensor of Plays as chairman. The chairman should have a casting vote wherever there may be doubt as to the fate, the portentous fate, of some play; for if the drama is taken seriously, as I hope it may be, as an educational instrument, then it is of grave importance that no interesting contribution to modern thought, no valuable document on latter-day problems, and no work of literary significance should be withheld from the theatre-goer and the actor.

Why the actor? Because it is better for the actor's art, or rather for the perfected exercise of his art, to act parts that are true to nature than parts that merely give opportunities for the display of some popular artifice. Art scoffs at accepted formulas, whether of morality or taste. Benvenuto Cellini was none the less a master because his code of manners and behaviour was not so justifiable as his art. Cellini's masterpieces will endure through all ages. His manners and morals are long since forgotten.

#### ART AND TRADES UNIONISM.

There are qualities that go to make an artist—temperament, imagination, enthusiasm, which trades unionism will not help: it will only mar. There are glaring inequalities, striking injustices, tragical discrepancies in the theatrical profession, but they cannot be talked away by the commonplaces of democratic agitation. A fusion of the Actors' Union and the Actors' Association would have been desirable, but the constitution of the Actors' Association as a limited company and the licensing of the Actors' Union forbade this combination. The constitution of the Actors' Union as a trades union was desirable, it was understood, as having all the advantages of limiting liability without the difficulties of a registered limited company. Both bodies had at heart the alleviation of certain grievances and the remedying of some hardships in the theatrical profession. Presently we find a meeting takes place, with a Radical Member of Parliament in the chair, and a gentleman with experience of organising labour in other walks of life addressing such actors and actresses as found themselves there. I do not question the sincerity or ability of either of these gentlemen, but I question their knowledge of theatrical requirements and theatrical conditions. Nobody outside the theatre can appreciate the varying and variable conditions under which its business is conducted—conditions that account for the opportunist and, perhaps, somewhat changeful tactics of the successful manager. It is impossible to dictate to actors and actresses what is their market value as you would to miners, or wheelwrights, or what not. There may be only one correct way of digging coal or making wheels, but there are many ways of playing the same part.

#### HARSH CONDITIONS.

Certainly there are many small cruelties that press hardly on the individual, but they do not come within the sphere of a trades union—injustices that escape the observation of a kindly but harassed manager that a vigilant association could set right with a word in the anonymity of privacy, or, failing that, with a public warning—things to which, for easily understood reasons, any single individual may





**MR. BEERBOHM TREE,**

As King John, from the picture by Mr. Charles Buchel, at His Majesty's Theatre.

*By permission of the Artist and Mr. Tree.*





hesitate to draw the manager's attention. Many of these abuses are inadvertent and unnoticed by an overworked chief. It is not to his assistant's interest to make more trouble or more work for his employer; hence everyone is silent, and unsuspected trials are allowed to press heavily on patient shoulders.

Take, for instance, this example:—Over and over again I have known dress rehearsals extending far into the small hours of the morning. This is probably because it is a heavy production, involving the changing of much scenery and the walking on of many extra ladies and gentlemen. These ladies and gentlemen, unpaid for rehearsal, are left to find their way home as best they may, long after every public conveyance has ceased to ply. If the actor were paid for rehearsal his time would be as valuable as that of the stage hand or musician in the orchestra, and the rehearsals of both the latter would not be left until the last hours before production. Or take another case in which a number of people wanted only in one scene of the play have waited from morning to afternoon without being allowed to rehearse, and when at last they have run out, faint and tired, to snatch a hasty meal at a neighbouring tea shop, their scene has been called. Indignation and annoyance on the part of the stage manager, and as a punishment an earlier call the following morning to rehearsal, probably to repeat the same programme of waiting all day, with this difference, that no one now ventures out for a bun and a cup of tea, however weary. There is but one class of persons in this contest who will come out of it with any advantage to themselves, and it will not be the actors, and certainly not the actresses.

#### ASSOCIATED VIGILANCE.

One might give other instances of weaknesses and defects of a system which might easily be remedied, and would certainly be remedied once the attention of managers was directed to them; but the single instance that I have given is enough to illustrate my proposition. In pointing out matters which need remedy, and in helping to find remedies for them, a vigilant and watchful association would be of infinitely more help than a union that flourishes political boomerangs with a war cry of "Strike, or you will be struck!" The action of the Actors' Union in eliminating the feminine element that has an equal interest at stake proves which way they want to march and in what direction they desire to give battle. Theatrical business is one of the very few kinds of business for which women are as indispensable as men. The very fact that they are to have no voice in the adjustment of the evils assailing their own work proves the party element that has crept into the question. The Actors' Union have nailed their colours to the mast of Trades Unionism.

Now, the player is essentially conservative, and will never be otherwise. In England, where there is no conservatoire or official diploma of excellence that confers a degree on the player as being fitted and equipped for the business of acting, success on the stage depends upon the amount of friends a player can make in his profession. That is why the actor and actress will never join an association that unfurls the red banner of revolution; that is why all those political formulæ that are familiar to us as having been thundered over our heads time immemorial from the top of a barrel in Hyde Park will not rouse us to enthusiasm nor induce us to join trades unions.



## THE THEATRICAL LADIES' GUILD.

**T**HE Theatrical Ladies' Guild was founded by Mrs. C. L. Carson in 1881. Early Bee Meetings were held in her house in Great Russell Street until the expansion of the Guild and its increasing field of charitable operations made it necessary for it to be housed by itself. Premises were then taken in Wellington Street, Covent Garden. Later a move was made to Russell Street, Covent Garden, where the Guild remained for many years. On the retirement of Mrs. C. L. Carson through ill-health from the post of hon. secretary and treasurer, another move was made to the present roomy and capacious offices, 90, Great Russell Street.

The president of the Guild is Miss Fanny Brough, and the vice-presidents are Mrs. Edward Compton and Miss Carlotta Addison. The Executive Committee elected in December, 1907, to serve until December in this year are as follows:

Miss MARGARET ALSTON,  
Miss LENA ASHWELL,  
Miss TITA BRAND,  
Lady BURNAND,  
Miss PHYLLIS BROUGHTON,  
Mrs. ALFRED BISHOP,  
Miss LILIAN BRAITHWAITE,  
Mrs. E. H. BULL,  
Miss ADA BLANCHE,  
Miss CONSTANCE COLLIER,  
Miss COMPTON,  
Mrs. J. DOUGLAS,  
Mrs. ELLIS (RACHEL DE SOLLA),  
Miss VANE FEATHERSTON,

Miss HELEN FERRERS,  
Mrs. ERNEST HENDRIE,  
Mrs. SYNGE HUTCHINSON,  
Mrs. LAWRENCE IRVING,  
Miss CLARA JECKS,  
Miss WYNNE MATTHISON,  
Miss GERTRUDE KINGSTON,  
Miss EVA MOORE,  
Mrs. RALEIGH,  
Miss CECILY RICHARDS,  
Miss LOUISE STOPFORD,  
Mrs. BEERBOHM TREE,  
Miss IRENE VANBRUGH,  
Mrs. FRED WRIGHT.

The object of the Guild is to assist maternity cases, to help with clothes, for stage and private wear, the poorer members (men, women, and children) of the theatrical profession and the working staff of London and provincial theatres. Some of the rules are as follow:—

Every member to pay not less than 1s. yearly, and to contribute 1s. or more towards buying material.

Candidates for election as Executive Committee must be members of the theatrical profession, paying a yearly subscription of £1 1s., and giving material for clothing, or 5s. to pay for same.

Any lady, theatrical or otherwise, paying not less than £1 1s. yearly may become a member of the General Committee.

The Executive Committee to be elected in November of each year by the General Committee, the new Committee taking office the following January.

The Executive Committee shall have the power to elect the Presidents of Guilds who are working for the Theatrical Ladies' Guild to serve on the Executive Committee. Same to be elected yearly by the Executive Committee.

A Sewing Bee will be held every Friday, from 3 p.m. to 5 p.m., at the offices of the Guild.

Ladies not connected with the theatrical profession can be elected as honorary members of the Guild on payment of a donation of not less than 2s. 6d., and may attend the weekly Sewing Bees, the annual general meeting, and all social functions, but have no voting powers whatever.

## THE BADDELEY CAKE.

The time-honoured custom of cutting the Baddeley Cake at Drury Lane on Twelfth Night still remains in force, though the occasion is not now made the excuse for a social function, as was the case when the late Sir Augustus Harris directed the fortunes of Drury Lane. The practice was the outcome of a bequest on the part of Richard Baddeley, a comedian at the theatre, who, by his will, left the sum of £100 to the Drury Lane Fund, to be invested in Consols, in order to provide cake and punch for the members of the Drury Lane company to partake on Twelfth Night of every year. The first recorded occasion of this having taken place was in 1796, and the custom has been continued without a break every year since. In 1907 Twelfth Night fell on a Sunday. Mr. Harry Nicholls, the Master of the Drury Lane Fund, performed the ceremony.





**MRS. PATRICK CAMPBELL,**

In "*The Second Mrs. Tanqueray*," from the picture by Solomon J. Solomon, R.A., in the possession of the Arts Club, London.

*By permission of the Artist.*





# THE DRAMATIC YEAR 1907.

## A CRITICAL AND STATISTICAL SURVEY.

IT seems fairly to have rained American plays and foreign adaptations, foreign adaptations and American plays, during the past year. Plentiful also has been the supply from the sister art of fiction, what with plays that adaptors have taken from novels, plays that novelists have written at first hand, and plays that novelists have transcribed from their books to the boards. The year went out strongly under these impressions. In the last week of 1907 what was the position at the West-end theatres? Of thirty theatres open we see plays by American authors, such as *Brewster's Millions*, *The Earl of Pawtucket*, *The New York Idea*, *Mrs. Wiggs of the Cabbage Patch*, *The Mollusc*, at half-a-dozen theatres—though the author of the last-named piece may perhaps dramatically be ranked as more English than American; we see adaptations from the French and other foreign stages—*The Thief*, *Angela*, *The Merry Widow*—at other theatres; and elsewhere plays from novels or by novelists in such works as *The Christian*, *Lady Frederick*, *The Education of Elizabeth*. Add the revivals to the account—*As You Like It*, *Robin Hood*, *The Scarlet Pimpernel*, *The Cuckoo*, *The Night of the Party*, *Charley's Aunt*, *Peter Pan*, *Alice in Wonderland*, for example—and it will be gathered that, in point of original work, the regular dramatic supply for the year ended badly. Comedy-drama at the Garrick, farces at Wyndham's and Terry's, pantomimes, and musical plays in their familiar homes chiefly represent it, supplemented by a couple of new-old pieces, *The Devil's Disciple* and *Arms and the Man*, by the tantalising "G.B.S.," and also supplemented by a piece by a new hand, *Irene Wycherley*—the latter one further characteristic of the year, and that on the right side. All in all, this glance at the last month of the twelve is not very hopeful for the other eleven; and in short 1907 cannot be said to have been a year of much vital achievement or distinction.

### THE NEED FOR AUTHORS.

Yet to regard it as wholly unproductive and altogether disappointing would be far from the truth. The circle of playwriting increases. The outlook broadens. In both respects the year has been true to the underlying tendencies of the modern stage. They are healthful tendencies, which contrive to make a certain amount of way in spite of great difficulties. The need of the stage is for authors, authors, and yet again authors. But with the West-end theatres ruled by the long run, and with the provincial theatres relying so much for their supply upon "London successes," it is a very hazardous matter to give a hearing to new and untried authorship. Playwrights are not made in manuscript. The average would-be dramatic author must learn fully half his craft from actual contact of his play with the boards. Out of these two sets of circumstances arises something of an *impasse*. Fortunately, managers are now fairly awake to it and its dangers. They no longer expect, as they once seemed to expect, the unacted playwright to do everything for himself, dealing with him only on terms that his play must be from the first an actable play, a point of view that meant that the dramatic supply must remain a narrow, costly, and totally inadequate supply. The unacted playwright cannot do everything for himself—much, a great deal, must be done for him. It is easy to belittle the attempts of his kind—to sneer at the hopeless impracticability of the Great Unacted. Admittedly a large amount of rubbish is sent to managers. But this fact ought not to prejudice for a moment the real issue, which is that new plays must be had, and had in ever increasing quantities. Every dramatist was an unacted playwright once.

The only way—or the only soundly productive way—of enlarging the supply is for managers by every means in their power to help forward the new men. Cer-

tainly to underrate the difficulties in which managers find themselves would be unfair. Managers cater for long runs and long tours; and to an extent they are tied to the Names policy. They cannot afford to take greater risks than those which catering on these lines imposes in the most favourable circumstances. One does not deny, either, that now and again managers, in producing the works of untried men, show great enterprise. But the play is, after all, the vital interest of theatrical management. Given the right plays, all else follows. Without the right plays little or nothing can be done. No energies could be too absorbing, no efficiency too high in this department of management. And no practical help that management could extend to authors deservedly trying to get a hearing could be employed with greater advantage to the general interests of the stage. Well, the year gives a good deal of evidence of recognition of these facts.

#### EXTRANEOUS SUPPLIES.

Such evidence is found, in one way, in the American importations, the foreign adaptations, the stage versions from novels. By these means the area of supply is widened. Foreign adaptation and book dramatisation may be, as a rule, rough-and-ready methods, with certain incurable defects. But they have their places in the theatrical economy, especially when there is a shortage of original plays. The facility of an American supply is obvious. An artistic success or a popular success in America does not necessarily mean the same thing here, but an American play is likely to make a closer appeal in sentiment to an English audience than an adaptation from the French, and is also likely to be better in form and dramatic consistency than a dramatisation from a novel English or American. It must be admitted that during the year American drama did not, on the more ambitious side, make any notable mark. Its best effect was perhaps scored in *The Truth*. But some of the longest and most prosperous runs of the year went to it in less exacting forms, as in *Mrs. Wiggs of the Cabbage Patch* or in *Brewster's Millions* and *The Earl of Pawtucket*. *The New York Idea* is a later case in point.

#### NATIVE GROWTH.

However, while in these directions our dramatic supply shows its continually increasing range, a better characteristic of the year lies in some amount of growth not more or less extrinsic, but intrinsic. New names have been introduced to the small company of our practising dramatic authors; and names but lately new have much improved their standing—though, in the latter respect, recruits of the promise and gift of Mr. Rudolf Besier, Mr. J. Bernard Fagan, Mr. Sidney Bowkett, Mr. George Rollit, Mr. Percy Fendall, Mr. R. V. Harcourt, Mr. W. Kingsley Tarpey, Mr. Ernest Denny, and others are missing from the year's list of fresh works. Yet writers such as Mr. Laurence Binyon, Mr. W. S. Maugham, Mr. W. J. Locke, Mr. St. John Hankin, Miss Gladys Unger, Mr. John Galsworthy, and Mrs. W. K. Clifford have been prominently seen, as well as Mr. Granville Barker, seen in camera. Considerable also is the list of writers little or not at all known hitherto in playwriting; for example, Mr. Roy Horniman, Mr. John Valentine, Mr. Anthony P. Wharton, Miss Elizabeth Robins, and Mr. Charles McEvoy, the respective authors of *The Education of Elizabeth*, *The Stronger Sex*, *Irene Wyckley*, *Votes for Women*, and *David Ballard* (the last-named supplemented by Mr. McEvoy with various plays in Manchester). To this list other names are to be added, as Mr. J. Storer Clouston with *The Pocket Miss Hercules*; Mr. Cyril Harcourt with *The Reformer*; Mr. H. A. Vachell with *Her Son*; Mr. George Gloriel with *The House*; Mr. H. F. Maltby with more than one play on tour; and so forth.

It is instructive to note that this improved opportunity to playwrights has not been confined to town. Various interesting productions have taken place in the provinces, where—in addition to the plays by new writers, such as *The Melcombe Marriage* by Miss Winifred Dolan, given by the Kendals; *The Knave of Hearts*, by Miss Gladys Unger; *The Coping Stone*, by Mr. Gerald Lawrence; *Terence*, by Mrs. B. M. Croker; and others—works from well-known hands have also been forthcoming, to some extent by leading actor-managers on tour with their companies. Mr. Beerbohm Tree produced in this way Mr. J. Comyns Carr's *The Mystery of Edwin Drood* and Mr. Locke's *The Beloved Vagabond*, and Mr. H. B. Irving *Cæsar Borgia*, by Mr. Justin Huntly McCarthy. *The Daughters of Men*, by Mr. Charles Klein, one of the now large group of Anglo-American dramatists, was amongst the productions of the Theatre Repertory Society at Margate. One sees in such productions as the foregoing, and a few more, especially in Manchester,

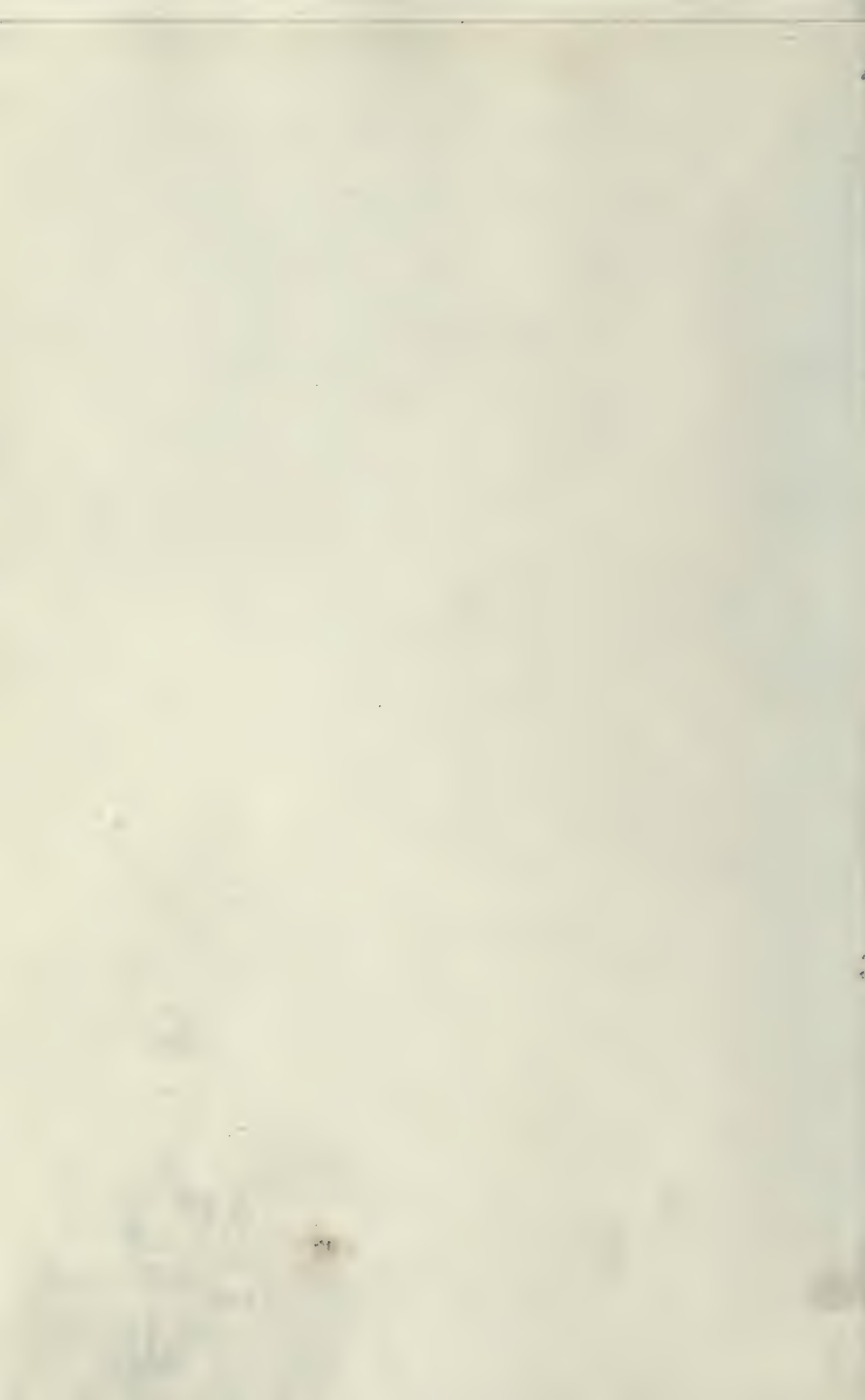




**MR. GEORGE ALEXANDER,**

As Prince Rudolf, in "*The Prisoner of Zenda*," by the late Robert Brough.

*By permission of Mr. Alexander.*



a new line of development, however limited and tentative it may be. The year shows, indeed, a genuine movement to enlarge the supply by every practicable means. Generally speaking, this movement has been justified by the results, and it should specially hearten managers in the difficult but imperative quest for the new author.

#### REPRESENTATIVE AUTHORS.

Our representative dramatic authors have fallen somewhat short of even their usual measure of activity. No new works have been forthcoming during the year from Mr. A. W. Pinero, Captain Robert Marshall, Mr. J. M. Barrie, Mr. Stephen Phillips, Mr. Haddon Chambers, Captain Basil Hood, Sir W. S. Gilbert, Mr. Sydney Grundy, Mr. C. H. E. Brookfield, Mr. Anthony Hope Hawkins, Mr. George R. Sims, Mr. Jerome K. Jerome, and others. In the active list in this respect have been Mr. H. A. Jones, Mr. Alfred Sutro, Mr. Bernard Shaw, Mr. L. N. Parker, Mr. Justin Huntly McCarthy, Mr. H. V. Esmond, Mr. Cecil Raleigh, Mr. Henry Hamilton, Mr. Comyns Carr, Mr. Cosmo Gordon Lennox, Mr. Arthur Law, Mr. A. C. Calmour, Mr. Arthur Shirley, Miss Clotilde Graves, Mr. W. Gayer Mackay, Mr. Murray Carson, Robert Ord, Charles Marlowe, etc., and (in musical pieces) Mr. Seymour Hicks, Mr. Paul Rubens, Mr. A. M. Thompson, and others; as well as the Anglo-American contingent, including Mr. H. H. Davies, Mrs. Madeleine Lucette Ryley, Mr. David Belasco, Mr. C. M. S. McLellan, Mr. Michael Morton, and Mr. Clyde Fitch. A further list, embracing a great variety of names, may be made up from the authors of one-act pieces. In this list the names of Mr. Sutro, Mr. Parker, Mr. Gordon Lennox, Mr. Michael Morton, etc., re-appear, and in it also are those of Mr. Frederick Fenn, Mrs. Henry de la Pasture, Mr. F. Kinsey Peile, Mr. Arthur Morrison, Mr. Richard Pryce, Mr. C. McEvoy, Mr. Arthur Symons, Mr. G. S. Street, Mr. Robert Barr, Mr. W. W. Jacobs, M. E. Francis, Mrs. Oscar Beringer, Mr. H. C. Sargent, Mr. Herbert Swears, Mr. John Valentine, Mr. Horace W. C. Newte, Mr. Louis Cohen, Mr. Gaston Mayer, Mr. Laurence Irving, Mr. Eric Lewis, Mr. Rutland Barrington, Mr. E. Harcourt Williams, Miss Annie Hughes, and many more, drawn from various quarters, indicating amongst other things the wide area over which the dramatic ranks might be recruited.

#### MR. SUTRO AND MR. JONES.

Turning to the established dramatists, the most substantial work of the year has been done by Mr. Sutro, in two plays of full dimensions, *John Glayde's Honour* and *The Barrier*, and a couple of one-act pieces, *Mr. Steinmann's Corner* and *The Lonely Life*. Mr. Sutro's plays are extremely clever in idea and treatment, emotional, suggestive and stimulating, often very fresh in their outlook; yet his men and women show a certain want of nature, against which Mr. Sutro has need to be on his guard. In any case he stands at the present moment for one of our strongest forces in dramatic authorship. His *John Glayde's Honour* was the best modern play of the year; and its merits, in the face of the unconventional ending that Mr. Sutro had the courage to adopt, secured for it at the St. James's the largest run of the twelve months for serious drama. Mr. Jones's New York success, *The Hypocrites*, proved a comparative failure here. Possibly expectation had been raised too high by the New York verdict, which hailed *The Hypocrites* in the terms of a masterpiece. American opinion seems less critical than our own; and in this case it had no means of putting to the test of indigenous feeling the picture of English country life that Mr. Jones aimed at drawing. At the same time one cannot easily understand how any audiences should fail to perceive the almost farcical exaggeration of this picture; or how any audience should find anything attractive in so long-drawn-out and crude a display of a most painful theme. Women of truth and character, about to become mothers, do not deny the paternity of their children. There is no special reason why Rachel Neve should do so; and the scene where a roomful of so-called hypocrites terrorise her into perjury upon her unborn child is against any broad interpretation of nature. But Mr. Jones came to this play apparently with little tolerance of view. He has, on occasion, a narrowness of mind exceeding, it seems to us, the narrowness of mind that, in some of his plays, he sets out to castigate. It is typical of this attitude of his for one of the characters in *The Hypocrites* to say, "Civilisation is rotten at the core, especially in a rotten little place like this." Yet the play, unpleasant and faulty though it proved, had at least one fine study of character, that of Elmore, senior, a study doing more than the rest of the *dramatis persona* put together to justify the title of the piece.



"WASTE," MR. BARKER, AND THE LORD CHAMBERLAIN.

Apart from Mr. Jones and Mr. Sutro, our dramatists have little or nothing to show in serious modern drama, in drama dealing sincerely and vitally with life to-day. The *Waste* of Mr. Granville Barker was seen fugitively—and we think, sufficiently. To say so is not necessarily to approve of the action of the Lord Chamberlain in forbidding the piece a public hearing. The piece has the "talkiness" of *The Voysey Inheritance*, often, as in the first act, an intolerable deal of words to one halpennyworth of thought. That is one fault of pretentiousness in the piece; and another fault of pretentiousness is the way in which our common humanity is, so to speak, ignored, especially in one of the most critical scenes of the play, that in the second act between Trebell and the married woman whom he has, with so much calculation, seduced. The dramatist may deride humanity—as Mr. Shaw does—but he must not ignore it. *Waste* does not strike one as a play springing inevitably from the depths of thought and feeling—though in this respect the latter half is less open to objection than the first—but as a play intended, in its theme, its treatment, and particularly in the unsavoury incident on which the catastrophe of the piece depends—also, not inevitably—to get its stage effects by the extremes to which it goes. That the Lord Chamberlain should have stood between this play and the public is surely not very material, except in so far as the act showed the irresponsible power of the censorship. That is to say, it is altogether anomalous and bad that the purview of a great popular art should be subject absolutely to limitation by one man. But had *Waste* been free to go to the public it is unlikely that they would have wanted the play. Its fine moments in the revelation of character, its flashes of dramatic power—and it has many of both—would not have reconciled the public to an ugly subject and a wordy method. Mr. Barker is still "finding" himself.

SHAW SUI GENERIS.

In the process he should be wary of the influence of Mr. Shaw. Temperamentally Mr. Barker and Mr. Shaw have little in common. Mr. Shaw, indeed, is a law unto himself, or the negation of law. His appeal is chiefly to what is ironic, cynical, bizarre, destructive, abnormal in an audience. Not for him illusions, ideals, sentiment, the love of home, the love of country. Folly he whips not only, but beauty and goodness also. A minor line of Bernard Shaws would be a spectacle too melancholy and mischievous to contemplate. Mr. Barker has a strong individual gift: we do not suppose that he is going to play other men's tricks with it.

And Mr. Shaw has not made the peculiar position that he has won for himself any the more secure by the additional pieces that he gave last year. None of these pieces, with the exception of the portentously wordy "Dream," scene of Don Juan in Hell from *Man and Superman*, is entirely new to the stage. Each of the plays—*The Philanderer*, *The Devil's Disciple*, *Cæsar and Cleopatra*, *Arms and the Man*, and *The Man of Destiny*—has been seen before, when the Shavian star was not in the ascendant, when Mr. Shaw was even more freakish than he is now, and knew less of the stage. *The Philanderer* proved, at the Court last February, very strained, out of date, and tedious; while at the end of the year *Cæsar and Cleopatra* at the Savoy showed a crazy patchwork of historical caricature, melodramatic claptrap, and latter-day pamphleteering according to Shaw. It is in connection with the latter play that Mr. Shaw raised, possibly just for fun, a comparison between Shakespeare and himself in historical drama. In the spirit of the joke, if it is a joke, the proportions might perhaps be suggested as of Ossa to a wart. *The Devil's Disciple*, though less eccentric than *The Philanderer* and *Cæsar and Cleopatra*, has a continually shifting centre of gravity. It is semi-serious, semi-mock. Mr. Shaw always has his pieces acted on perfectly "straight lines": but he apparently reserves to himself the right to say, whenever he pleases, that he is not serious in this or that—only ironic, only girding at what is serious. The ultimate plea of burlesque can evidently be made to cover a multitude of sins in a dramatist of Mr. Shaw's sorts.

OTHER PLAYWRIGHTS.

Plays more or less on conventional lines have been forthcoming from, amongst others, Mr. H. V. Esmond in *Under the Greenwood Tree*, Mr. L. N. Parker in *Mr. George*, Mr. Arthur Law in *Three Blind Mice* (previously seen in the provinces), Mr. Murray Carson and Miss Norah Keith in *Simple Simon*, Miss Gladys Unger in *Mr. Sheridan* (also previously seen in the provinces) and *The Knave of*



**MISS IRENE VANBRUGH,**  
From the pictures by Oswald Reade.





*Hearts*, Mr. Gayer Mackay and Robert Ord in *Barry Doyle's Rest Cure*, Miss Clo. Graves in *The Other Side*, Messrs. Cecil Raleigh and Henry Hamilton in *The Sins of Society*, Mr. Comyns Carr in *The Mystery of Edwin Drood*, largely a Dickens adaptation; Charles Marlowe in *When Knights Were Bold*, which, following up its success on tour in 1906, ran practically the whole year at Wyndham's; and Messrs. Paul Rubens and Austen Hurgon, Mr. Seymour Hicks, Messrs. A. M. Thompson and Robert Courtneidge, Messrs. George Grossmith, jun., and L. E. Berman, etc., in such musical pieces as *Miss Hook of Holland*, *The Gay Gordons*, *Tom Jones*, and *The Girls of Gottenberg*. There are good reports from Edinburgh of *Cæsar Borgia*, an ambitious verse play by Mr. Justin Huntly McCarthy. Of the Anglo-American group Mr. H. H. Davies has written a very skilful and very entertaining, if very reminiscent play in *The Mollusc*; Mr. Clyde Fitch contributed a clever, if not perfect play in *The Truth*; Mrs. Madeleine Lucette Ryley missed a good deal of her usual ingenuity and charm in *The Sugar Bowl*; Mr. C. M. S. McLellan was out of his element in *Nelly Neil*; while Mr. Charles Klein has at present brought his capital-and-labour play of *The Daughters of Men* no nearer than Margate.

#### PLAYS BY NEWER HANDS.

Much of the more ambitious work of the year, however, came from new authors or authors not amongst the older regular practitioners; also from French and other authors; also, though not very successfully, from American authors. The year brought to light a poetic dramatist of obvious gift in Mr. Laurence Binyon, whose *Attila* Mr. Oscar Asche has, much to his credit, produced during his season at His Majesty's. *Attila* may not have altogether the inevitableness and the exaltation of tragedy, but it is of tragic cast. The drama is boldly conceived, it moves spaciouly; and Mr. Binyon, if he lacks at present the mastery of the stage required by a play of the character and dimensions of *Attila*, yet has a fine feeling for drama, and a verse that fits its figures and moves with them with an ease and a force very rare to find in dramatists using verse or poets writing for the stage.

A talent in another manner, raw and undisciplined but naturally strong, is that of Mr. Anthony P. Wharton, the author of *Irene Wycherley*, a piece with which Miss Lena Ashwell has scored a success at the long-uninhabited theatre in Great Queen Street. Mr. Wharton has a grip of situation, and he can write dialogue with character in it. There are moments of fine tension in his play, and there are passages in which the author has the instinct to tell all with a word or a look or even a silence. The dialogue, with the progress of the play, grows in melodramatic colour, and Mr. Wharton uses the big, big D very freely, and calls a spade a spade with a plainness not usual in mixed society. One can imagine how enormously the play would have gained from re-writing. The faulty construction could have been put straight, the unpleasant crudities toned down. But, as things are, the new author has to struggle into the acted state as best he can. Another fresh writer of merit, writing an attractive play, *The Stronger Sex*, which has commanded audiences in more than one direction, is Mr. John Valentine. He has a good sense of the theatre, without the rather unwholesome outlook on life that Mr. Wharton shows—only temporarily, one hopes—in *Irene Wycherley*. Mr. J. Storer Clouston was unambitious but amusing in *The Pocket Miss Hercules*. He may add to our dwindling list of farce writers. Mr. John Galsworthy unfortunately did not sustain in *Joy* the great promise of *The Silver Box*. Mr. W. S. Maugham, leaving realistic drama for a comedy manner, has written a bright and clever play in *Lady Frederick*. He, like Mr. Roy Horniman, the author of *The Education of Elizabeth*, is a novelist who knows something of the technic of the stage, and distinguishes it from that of the book. Mr. W. J. Loeke, on the other hand, gave to *The Palace of Puck* a looseness and unevenness of handling very much against it as a stage play; Mrs. W. K. Clifford was somewhat vague, desultory, and too conversational in *Hamilton's Second Marriage*; Mr. H. A. Vachell, in spite of numerous re-writings, did not make a good play out of *Her Son*; Miss Elizabeth Robins, too, gave a poor stage form to *Votes for Women*, whatever the political qualities of the work from a woman's point of view; and George Paston (Miss Symonds) spoilt by her diffuseness the promise of her comedy, *Clothes and the Woman*. In *Piander's Widow*, a pleasant play of Dorset life, full of well-observed rustic humour, M. E. Francis (Mrs. Francis Blundell) had the advantage of Mr. Sydney Valentine's stage knowledge. All in all, the novelists have formed a considerable proportion amongst the recruits. Fiction is not the best or most natural source from which to enlarge the dramatic supply, for the methods of the two

crafts are in some respects very much opposed, and the novelist-dramatist rarely unlearns his early training. But the name of a novelist, or his book, if he adapts a book, is often an adventitious aid to his play; and the present tendency is, as things are, likely to grow.

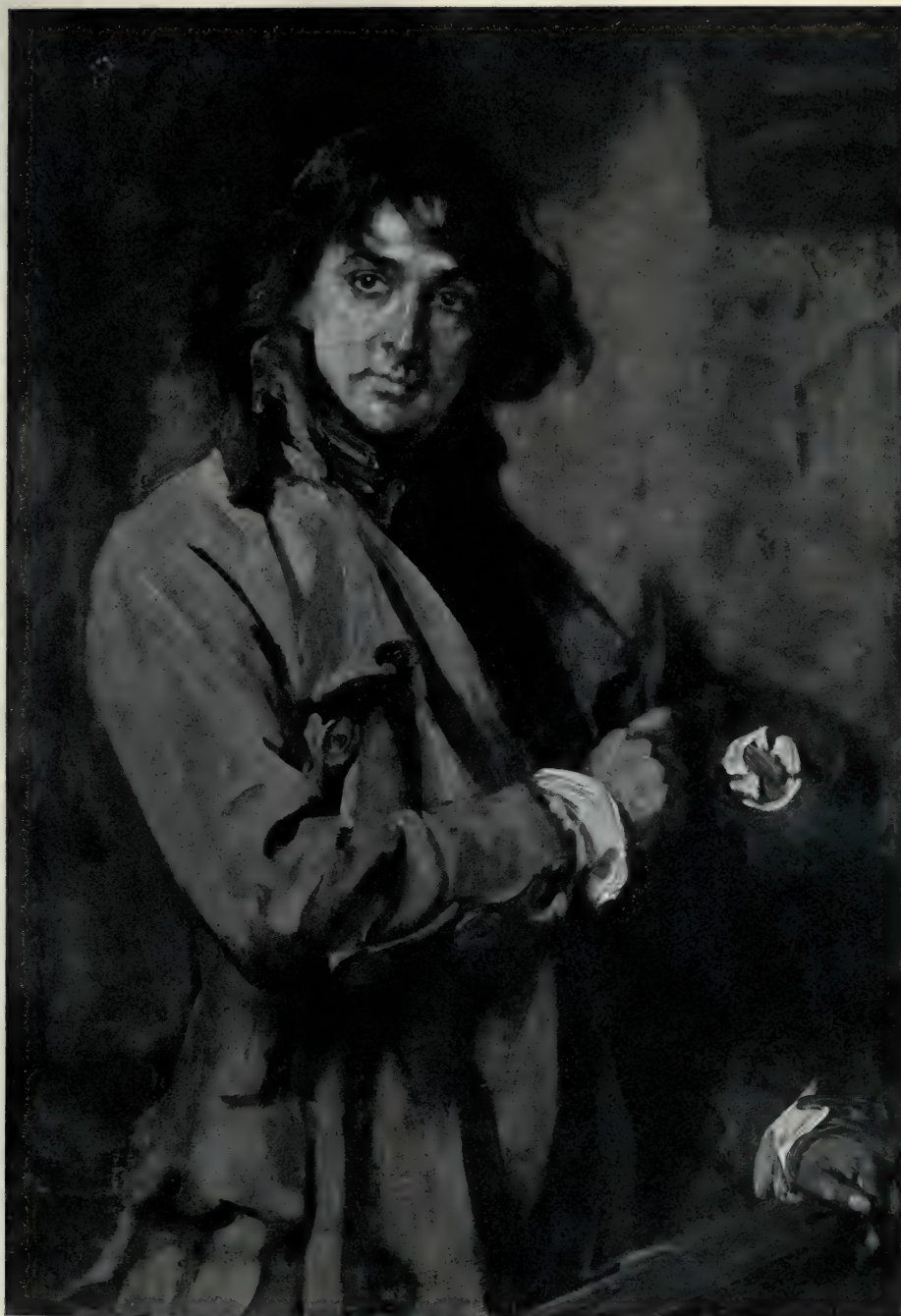
#### FROM FOREIGN SOURCES.

Much the same may be said of the considerable amount of adapting of foreign plays just now. The needs of the year seem to have thrown an abnormal activity on Mr. Cosmo Gordon Lennox in this respect. Mr. Lennox's versions from the French have included *The Thief* for Mr. George Alexander, *My Wife* for Mr. Frederick Harrison, *Angela* and *Miquette* for Mr. Charles Frohman, and *The Vandyck* for Mr. Beerbohm Tree. It is Mr. Lennox's method to adapt freely, and especially to alter the scene of action with the Channel journey. Mr. Lennox is a very adroit playwright, but he cannot achieve the impossible. There must always be a certain loss, not merely in atmosphere—take, for example, the French point of view from which the originals of *My Wife* and *Angela* were written—and at times so drastic a method completely breaks down a play, as happened in the case of the short-lived *Miquette*. *The Duel*, produced by Mr. Arthur Bourchier, who made his own version, was another play that suffered badly from the "sea-change." As a rule, the better a play the greater the injury that is done to it when it is shorn of its indigenous character and artificially fitted with a character to suit the new surroundings. Mr. Laurence Irving—presumably the H. M. Clark of the translation—did not do this injustice to M. Eugène Brieux's *Les Hanneçons*, an intimate and uncompromising study of a liaison of the kind expressively covered in France by the word *collage*. Such modifications as were made by Mr. Irving did not interfere with the scene of action or the essential development of the theme. It is in this spirit that adaptation generally should be carried out. *The Incubus*, as *Les Hanneçons* was subsequently called, was not a pleasant play, but M. Brieux is a preacher-playwright not much given to cheerfulness, aiming at realistic pictures of the seamy side of life. Mrs. Ryley had a French subject in *The Great Conspiracy*. She necessarily kept to the original quasi-historical scene. But even then treatment makes all the difference. M. Pierre Berton's quasi-historical piece became a toy play at the Duke of York's.

#### THE AMERICAN QUOTA.

In pieces of lighter complexion derived from foreign stages a certain freedom of rendering is no doubt often allowable enough. One might fairly suppose, however, that between our own stage and the American there would be no question of adaptation. Yet in more than one instance a play has been taken out of its American scene and given an English setting. Mr. Clyde Fitch's *The Truth* was a case in point; Messrs. Winchell Smith and Byron Ongley's *Brewster's Millions* was another. This sort of "localisation" may simplify a piece for our actors in the technical matter of accent, but it is at the expense of the verisimilitude of the play, for English and American characteristics and conditions are by no means interchangeable. How essential many of the differences are, and how big the variations, some of the plays in the American contribution of the year have brought out. *Strongheart*, by Mr. W. C. de Mille, and *The Last of His Race*, by Mr. Donald McLaren, both dealt with the American Indian, in the one case—more or less in the vein of drama—as he is affected by civilised society; in the other case as he existed a century or two ago in the savagery of his great forests. To an American audience these pieces had special qualities of appeal; here, without those qualities they were not successful. The American successes have been chiefly on the farcical side. Three plays that the interesting and deserving Sothorn-Marlowe season introduced—*When Knighthood was in Flower*, *Jeanne d'Arc*, and *The Sunken Bell*—found little public favour. The first was from a story by Mr. Charles Major, made in the rather rollicking manner of which Mr. Paul Kester has given us some previous examples; and the last was a rendering in creditable English verse, by Mr. Charles Henry Meltzer, of Gerhart Hauptmann's vague and incongruous German play, *Die Versunkene Glocke*; while the drama on the shepherd girl of Domremy was by an American dramatic author of considerable ambitions, Mr. Percy MacKaye, whose play was better in the writing than in the construction, which took a straggling course over five long acts. American playwrights seem to have a fondness for borrowing from books. That very unconvincing piece *In the Bishop's Carriage* was based by Mr. Channing Pollock on a





**MR. MARTIN HARVEY,**

As Sydney Carton, in "*The Only Way*," from the picture by J. J. Shannon, A.R.A.





story by Miss Miriam Michelson; and the serio-comic *Mrs. Wiggs of the Cabbage Patch*, one of the popular hits of the year, is dramatised by Misses Alice Hegan Rice and Annie Crawford Flexner from stories by the former lady. *Sweet Kitty Bellairs*, which did not repeat at the Haymarket its American success, was a dramatisation by Mr. David Belasco from a novel by an English writer. Sardou's *la Americaine* was provided in a version of *Divorçons* by Miss Margaret Mayo. This much-Americanised *Divorçons* was the medium for the English début of Miss Grace George, a sprightly actress; just as *Strongheart* introduced Mr. Robert Edeson, and *Mrs. Wiggs of the Cabbage Patch* Mrs. Madge Carr Cook, both artists of gift and experience. From the American contributions mention of Mr. Augustus Thomas's *The Earl of Pawtucket* must not be omitted. It is an amusing piece, if not in some respects worthy of the author of *Alabama* and *Arizona*. With the long runs of *The Truth*, *Brewster's Millions*, *Mrs. Wiggs of the Cabbage Patch*, and *The Earl of Pawtucket*, and with *The New York Idea* bidding well for popularity, the American supply, whatever its failures, did not labour without some substantial results.

#### MODERN DRAMA.

It will be not without interest to sort the plays of the year roughly into groups. The serious plays of modern life are, as has been remarked, very few. They include, in differing degrees, *The Hypocrites*, *John Glayde's Honour*, *The Barrier*, *Irene Wycherley*, *Waste*, *Hamilton's Second Marriage*, *Votes for Women*, *The Daughters of Men* (American), and three French adaptations—*The Thief*, *The Duel*, and *Les Hannelons*. These pieces have already been noted. There are practically no additions to make beyond mentioning *David Ballard* (Charles McEvoy) and *Her Son* (H. A. Vachell), pieces that suffered badly from want of stage knowledge; and *The House* (George Gloriel), a low-life study, half stagey, half realistic, with an odd satirical twist at the end—not unclever, but scarcely pleasing in either mood or treatment. Modern drama, aiming more at theatrical effect than at observation of life, has had examples in *Simple Simon* (Murray Carson and Norah Keith), *The Other Side* (Clotilde Graves), in some Dickens adaptations, chief of them *The Mystery of Edwin Drood*, and in one or two American pieces—*Strongheart*, *In the Bishop's Carriage*, etc.

#### COMEDY-DRAMA AND DRAMA.

Comedy-drama does not improve much on this very jejune list. In that somewhat indefinite genre may be placed *The Education of Elizabeth*, *The Sugar Bowl*, *Barry Doyle's Rest Cure*, *Clothes and the Woman*, *The Melcombe Marriage*, *The Coping Stone*, *Terence*, and others. *Lady Frederick* has an element of drama; so had the unsuccessful *Joy*, and *Under the Greenwood Tree* a passing dash of melodrama; but, broadly, they may be ranked under comedy. One hesitates exactly how to classify *The Truth*; yet more so *The Cabbage Patch*. American playwrights have no very great regard for form. *The Mollusc* is perhaps the year's best example of comedy, and next to it *Fiander's Widow*. *Three Blind Mice* (Arthur Law) was a piece of rather forced idea and superficial humour. *The Palace of Puck* (W. J. Locke) showed an awkward admixture of the fantastic and the real. *The Reformer* (Cyril Harcourt) was light and insubstantial. *The Cassilis Engagement* was not up to the level of previous plays in which Mr. St. John Hankin had proved his cleverness as a comedy writer. *A Tight Corner* (Herbert Swears) has won some favourable opinions on tour. *My Wife*, from the French, was a comedy of uneven handling, but not unskilful, and fairly amusing, and much the same may be said of *Angela* (George Duval and Cosmo Gordon Lennox). *Miquette* in the English rendering verged on farce.

#### FARCE.

Of farce unadulterated, Charles Marlowe's *When Knights Were Bold* is a capital example, owing much to the comic acting of Mr. James Welch. A funny idea, an impersonation that in one way or another seizes the imagination of the public—these are the essentials of success in three-act farce of this type, often irrespective of merit in other respects. So in *The Private Secretary*, so in *Charley's Aunt*, and so again in *When Knights Were Bold*. Last year good accounts of the piece came from the provinces; and on the production at Wyndham's, in January, the uproariously comic second act caught the fancy of the audience, giving assurance of a long run. The other successes in farce have come from America—*Brewster's Millions*, *The Earl of Pawtucket*, *Divorçons* (American ver-

sion), etc. *The Pocket Miss Hercules* was sufficiently bright and amusing to encourage the author, Mr. J. Storer Clouston, to try again in a form that has lately been somewhat neglected. *Is Marriage a Failure?* (Russell Vaun and Alban Atwood) is a farce based on Buckstone's *Married Life*. Is this experiment likely to have imitators? Another experiment in farce during the year lay in a piece, *Amongst the Brigands*, produced by Mr. Weedon Grossmith in Manchester, without a name. In this piece the author dealt with serious issues of life and death, even to the point of bloodshed, in an aggressively farcical manner. Called a dramatic farce, *Amongst the Brigands* was, by reason of its hopeless incongruity of elements, neither dramatic nor farcical. Mr. Shaw carries this sort of thing as far as it can go, or even farther, as in *The Devil's Disciple* and *Cæsar and Cleopatra*; but he has a way of his own, which has a subtlety beyond rampant farce.

#### POETIC AND ROMANTIC PLAYS.

Plays of poetic and romantic cast and of historical or quasi-historical character had a good deal of expression during 1907. *Attila*, to which reference has been made, was less tragedy than poetic drama of the robust sort, having in it that forcible note to which writers in the heroic forms are rather addicted just now. Of *Cæsar Borgia*, yet to be seen in town, much the same may apparently be said. *Cleopatra in Judea* (Arthur Symons) was better in its poetry than its stage effect. Professor Gilbert Murray added another to his fine series of renderings of the Greek dramatists in English rhyming verse in the *Medea* of Euripides. *The Persians* of Æschylus was given one spring afternoon at Terry's in a poor prose translation by B. J. Ryan. On the same afternoon *A Miracle*, a mystical piece by Mr. Granville Barker, was produced. In these two pieces Mr. C. S. Ricketts made some experiments in stage lighting and setting. Mr. Ricketts favoured novel lighting and the use of rich yet sombre hangings. In lighting Mr. Ricketts seemed to dispense with top lights and to employ only a single sidelight, keeping the stage largely in gloom. This treatment was not ineffective in Mr. Barker's mildly-Maeterlinckian piece—a piece, by the way, in which the so-called “dramatic metre” appeared to consist in rhythmical prose with here and there unrhymed iambs that had weak endings. Yet in this lighting the bright glow from a brazier caught and irritated the eye, giving the scene a centre of interest where pictorially and dramatically there was none. However, attempts to secure a more natural lighting and greater unity of pictorial effect than we have at present are to be encouraged. There was assuredly no note of the unconventional about *The Judgment of Pharaoh* and *Essex*. The industrious Mr. Calmour had the former, previously known in the provinces as *Jeran the Prodigal*, brought to town; and his *Essex* was subsequently produced in Manchester. An antiquarian interest lay in a version by Mrs. W. Hadley and Miss E. Oulless of *The Pilgrim's Progress*, also in *The Redemption of Agnes*, an Italian mediæval religious play; and *Great Possessions*, from the German of Karl Rössler, had religious pretensions, being a play on the scriptural theme of the rich young man giving all that he had to the poor, but the treatment was undistinguished and melodramatic. *The Sunken Bell* was a further play—in verse—from the German, while *Jeanne d'Arc* was also in verse.

#### COSTUME PLAYS.

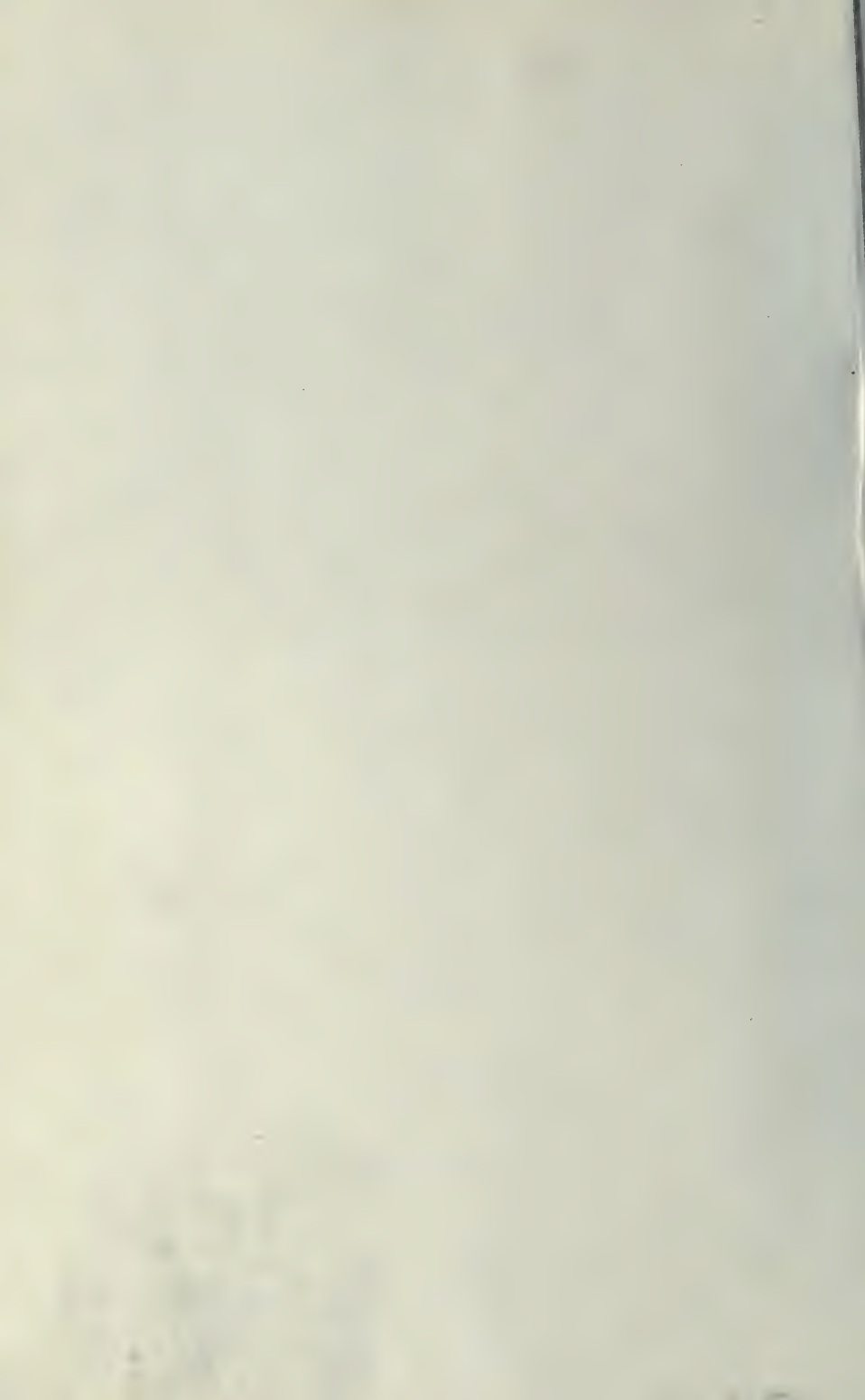
“Dress” drama and comedy-drama have had numerous manifestations. Plays on the Napoleonic theme or of the period of the “little Corsican,” such as *The Great Conspiracy*, *The Angel of Unrest* (R. A. Greene), *The Song of the Torch* (Ion Perdicaris); Charles I. plays—*A Soldier of Fortune* (Gordon Holmes); a play in which Henry VIII. grotesquely figured, *When Knighthood was in Flower*—so runs a long list, not profitable to examine very closely. Mr. George was a slight, pretty, old-world play, with an American scene and a period just prior to the war of separation, when the Boston tea riots were giving England a note of warning. Mr. Sheridan caught something of the atmosphere of the time of our greatest of old comedy writers; *The Eighteenth Century* dipped—suddenly from the present—into the same period, without much conviction; *The Youngest of Three* (H. F. Maltby) was a play of the Regency period; *Sir George of Almack's* (H. F. Maltby) had for its central figure an *habitué* of that once famous club in its early days; *Sweet Kitty Bellairs* (David Belasco) gave a rather commonplace stage treatment to Mr. Egerton Castle's story of loves and intrigues, fashions and gaieties, when Bath was at the height of its eighteenth-century vogue; *The Coachman with the Yellow Lace* (Charles Hannan), from which arose the libel action over *Leah Kleschna*, was presumptively of the period usually known as the Restora-





**MISS JULIA NEILSON,**

In "*The Dancing Girl*," from the picture by the Hon. John Collier.  
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tion; while *The Beloved Vagabond*, made by Mr. W. J. Locke from his novel, is, to a great extent, one of those fanciful, imaginative works which ask for no exactness of date. *Rollicking Rory* (Chalmers Mackey) dealt with the '38 Rebellion in somewhat melodramatic fashion, into which the Boucicault model has much declined.

#### AN IRISH SCHOOL.

A new and also a true Irish school is arising in connection with the Dublin Abbey Theatre enterprise, and is drawing to it some of the best Keltic talents. The Irish authors figuring in the interesting season in June at the Great Queen Street theatre included Mr. W. B. Yeats, Lady Gregory, and Mr. J. M. Synge, each represented by various works, the two first named by as many as five or six apiece. Mr. Synge's *The Playboy of the Western World*, a very clever but unequal work, and with its parricide hero decidedly false in sentiment, was received in London with none of the native resentment that called for a strong force of police to keep the peace at the Dublin production. Mr. Yeats perhaps secured his best effect in *On Baile's Strand*, and Lady Gregory in the vivid and grim *Gaol Gate* and *The Rising of the Moon*, with its skilfully mingled comedy and pathos. This Irish movement, which is bringing to light not only dramatic but acting gifts, will, it is to be hoped, continue and grow. Our own drama could do with more of this national feeling. For example, *The Little Admiral* (Horace Hodges and T. Wigney Percyval) was a play with a sea theme. Well, we are an island people, but we have no sea-plays. The faults of our insularity, whatever they may be, are not apparently here. There may be a so-called nautical drama of sorts, which had its archetype in *Black-Eyed Susan*; but the model was a poor one, and little remains of it to-day save mere melodrama and mechanical sensation. What plays of ours have the throb of the sea, the wonder of it, the strength and beauty, the glamour, the cruelty, the lone tragedy? We possess nothing to compare with the poignant realism of the Dutch drama *The Good Hope*. There was an opportunity for Messrs. Hodges and Percyval, especially with a scene of action in the famous early years of last century, but they did not take advantage of it. Being actors first, they went to the actors' scrap-book. They made up their piece of small devices and pretty-pretty effects.

#### MELODRAMA.

*The Popinjay* (Boyle Lawrence and Fredk. Mouillot), lately seen in Newcastle-on-Tyne, is a piece of the present-day Ruritania school, though suggested by Daudet's "Les Rois en Exil." Also of this school, with melodramatic dressings, is *Her Love Against the World* (Walter Howard), a piece that helped to bring back fortune to the Lyceum as a theatre. It was followed there by the same author's *The Midnight Wedding*, a drama of a similar style. Both plays had previously been well known in the provinces; and not only in this respect, but generally it is to provincial energy that the Lyceum owes its re-establishment in public favour. Cheap prices of admission—which hitherto had always been a failure when instituted in the West-end—seem also to have been a factor in the remarkable popular success achieved by Messrs. H. R. Smith and Ernest Carpenter at the Lyceum. For the refurbished version of *The Christian* the huge house drew for four or five months an unbroken succession of crowded audiences. Mr. Hall Caine's play has been sufficiently discussed. The public like it, and evidently find nothing offensive or even incongruous in what appear to be the sensation-mongering interpolations in the third act, now an ostentatious and unblinking Home of Refuge for "the poor girls of the Under-World," instead of a mere club-room as before. To Drury Lane also the public flocked in vast numbers for *The Sins of Society* (Cecil Raleigh and Henry Hamilton), an ingeniously conceived and vigorously worked-out spectacle play, altogether in advance of the old patterns of Drury Lane melodrama. Generally, also, the tendency of melodrama is to improve, and we get less of merely horrifying incidents, set off with scandalous titles. Amongst the provincial supply may be mentioned *Second to None* (Walter Howard), *The Stepmother* (Arthur Shirley), *Her Road to Ruin* (Frederick Melville), *For Her Sake* (William Roberts and Ben Landeck), *The Eve of Her Wedding* (C. Watson Mill), *Guilty Gold* (Horace Stanley), *The Little Mother* (Gordon Holmes), *A Woman's Shame* (Fred Jarman), and *A Soldier's Honour* (Mrs. F. G. Kimberley).

#### MUSICAL PLAYS.

There remain the musical pieces and the one-act plays. In the former the year shows some long runs, going hand in hand, fortunately, with examples of better



workmanship than usual. The droll, tuneful, and very prettily pictured *Miss Hook of Holland* (Paul Rubens and Austen Hurgon) has deserved its unbroken run at the Prince of Wales's since January last; *The Girls of Gottenberg* (Geo. Grossmith, jun., and L. E. Berman) sets the Gaiety standard higher than it has been for a long time; and *The Gay Gordons* (Seymour Hicks) is a decided improvement upon many of the pieces by the same author—*My Darling*, also seen this year, for instance. One is rather reluctant to see musical-comedy writers go to English classics for plots and characters, as Messrs. A. M. Thompson and Robert Courtnedge did in the cast of *Tom Jones*, but the resulting piece, if doing little justice to Fielding, is much above the musical comedy average, and it has the attraction of music by Mr. Edward German, a master of old English rhythms. *Lady Tatter* (Herbert Leonard), again, had a good score from Mr. Walter Slaughter. Mr. C. M. S. McLellan failed to make the most of a promising idea in *Nelly Neil*. Messrs. Percy Greenbank and Leedham Bantock were hampered by their impracticable plot in *The Three Kisses*; and Mr. Claude Arundale overshot his present powers in *The Gipsy Girl*. The provinces have shown a certain amount of activity in musical comedy, as witnessed in *The Maid and the Motor Man* (J. Hickory Wood), *The Scarlet Patrol* (Owen Trevine), and other pieces. Offenbach's fantastic opera, *The Tales of Hoffmann*, finely given in German at the Adelphi, was an enterprise deserving more favour than it received from the public. The public, however, has not been slow to support to the full the Viennese comic opera, with the delightful music of Franz Lehar, in the English rendering of *The Merry Widow* that Mr. George Edwardes brought out last June at Daly's. Serious opera has again had nothing of great moment to show from our own composers, and not much from foreign sources. Mention may be made of *Sarenga*, music by Hermann Löhr, done by the indefatigable Moody-Manners company; and *Nigel*, composed by Percy Pinkerton, brought out by Mr. J. W. Turner. The foreign seasons at Covent Garden had works new to us in Alfredo Catalani's *Loreley* and Alberto Franchetti's *Germania*.

#### THE "ONE ACTS."

The one-act pieces were in many manners and moods. Amongst some of the best may be noted *The Peacemaker* (John Valentine), *The Nelson Touch* (Frederick Fenn), *A Boatswain's Mate* (W. W. Jacobs and Herbert C. Sargent), *The House of Pierre* (Julie Opp Faversham and Kate Jordan), *A Tragedy of Truth* (Rosamund Langbridge), *The Door Upon the Latch* (F. Kinsey Peile, from a story by R. L. Stevenson), *The Phoenix* (Laurence Irving), *Mrs. Vance* (Cicely Hamilton), *His Japanese Wife* (Grace Griswold), *A Man's Foes* (Diana Cholmondeley), *The Chance* (Frank Vernon), *The Grey Domino* (Agnes and Egerton Castle), *The Agitator* (Mrs. Oscar Beringer), and some from the French, including *The Vandyck* (Gordon Lennox), *French as He is Spoke* (Gaston Mayer), and *Charlie the Sport* (Michael Morton). Mr. Sutro was not in the happiest vein in either *Mr. Steinmann's Corner* or *The Lonely Life*, and also disappointing were *Jenny* (L. N. Parker), *Her Grace the Duchess* (Mrs. Henry de la Pasture), *The Anonymous Letter* (G. S. Street), *The Little Japanese Girl* (Loie Fuller), *The Dumb Cake* (A. Morrison and Richard Pryce), *A Stroke of Business* (Arthur Morrison and H. W. C. Newte), a sordid farce; *The Campden Wonder* (John Masefield), a very repulsive piece; and a good many more. The one-act piece is often a pitfall, even for the old play-writing hand. But it is a useful exercise, and a most valuable medium for first hearing to the new authors; and the activity of the form is one of the best signs afforded by 1907.

#### SHAKESPEARE.

To get a right perspective of the year the revived pieces and the pieces that overlapped from 1906 must also be considered. Of the latter, not many of the more serious plays ran far into 1907. *His House in Order* came to an end of its run of twelve or thirteen months at the St. James's in February. Mr. Beerbohm Tree brought his sumptuous revival of *Antony and Cleopatra* to a close on March 15. The long run of *Raffles* (nearly eleven months) terminated in March. Amongst the lighter pieces, *The New Aladdin* at the Gaiety did not end until April 27; nor *The Belle of Mayfair* at the Vaudeville until just before, having run a year; nor *The Lady Dandies* at Daly's until the middle of May, nor *Toddles* at the Playhouse until June 22. In the revivals of 1907 Shakespeare occupied a considerable place. In addition to the run of *Antony and Cleopatra* already mentioned, Mr. Tree for his usual Shakespeare week gave successively *The Tempest*, *The Winter's Tale*, *Hamlet*,



**MR. LEWIS WALLER,**

In "*Monsieur Beaucaire*," from the picture by the Hon. John Collier.  
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*Twelfth Night*, *Julius Cæsar*, and *The Merry Wives of Windsor*; and the sum of Shakespeare at His Majesty's was added to by Mr. Oscar Asche and Miss Lily Brayton with a most picturesque revival of *As You Like It*, running from October 7 to the end of the year, and also with a few performances of *Othello*—Mr. Asche giving a fine portrayal of the Moor—and a few performances of *The Taming of the Shrew*. The Southern-Marlowe season had perhaps its most popular feature in the Shakespearean representations, of which *Romeo and Juliet* and *As You Like It* were the best. *Hamlet* and *Twelfth Night* were also played. Mr. Arthur Bouchier reproduced *Macbeth* on a few occasions at the Garrick. The rarely-acted *Troilus and Cressida* was performed by Mr. Charles Fry on a draped stage at the Great Queen street theatre, while *Love's Labour's Lost* was the special play at the much-improved festival under Mr. F. R. Benson at Stratford-on-Avon in April. Mr. Richard Flanagan brought out *Othello* at the Queen's, Manchester, and in the same city, which seems to be anxious to get back some of its old fame as a home of drama, Mr. John Hart revived *As You Like It* on an excellent scale.

#### GENERAL REVIVALS.

Most of the revivals have been of comparatively brief duration—a natural condition, and one that has some little counteracting effect upon the masterdom of the long run. Exceptions may be noted in *Mrs. Ponderbury's Past* at the Vaudeville, with a run of five or six months; of *The Scarlet Pimpernel* at the New (from January 12 to July 27), and of *The Christian* at the Lyceum and the Shaftesbury. *A Woman of No Importance* did not bear its revival very well at His Majesty's. Mr. Tree also revived *The Red Lamp*. Revivals at the Haymarket included *Lady Huntworth's Experiment* and *Peter's Mother*. At the Adelphi some brief revivals of Mr. Caine's *The Prodigal Son* and *The Bondman* were followed by similar revivals by Mr. Martin Harvey in *The Breed of the Treshams*, *The Only Way*, and *The Corsican Brothers*. Sir Charles Wyndham reproduced *The Liars*, which, like *A Woman of No Importance*, seemed to have lost something of its old appeal. At the Lyric Mr. Lewis Waller revived *Clancarty*, and re-appeared in *Monsieur Beaucaire* and *Robin Hood*. Mr. Bouchier also re-appeared in *The Walls of Jericho*. Mr. Edward Compton, during his season at the St. James's, gave the only considerable old comedy performance of the year, *The School for Scandal*, playing it at Mr. George Alexander's theatre for some weeks. Other revivals included a large proportion of farcical comedies and three-act farces, such as *A Night Out* (Criterion), *The Cuckoo* (Vaudeville), *The New Boy* (New), *The Night of the Party* (Apollo), *Charley's Aunt* (New Royalty). Further revivals were *A Royal Family* (Duke of York's), *Dorothy o' th' Hall* (New), *Medea in Corinth* (Court), *La Fille de Madame Angot*, *Le Petit Duc* (Coronet), *Louis XI.* (provinces), etc. Those hardy annuals *Peter Pan* and *Alice in Wonderland* are blooming as freshly as ever for the holiday season; and the old pantomime subjects, if showing a diminution in number in the suburbs and in the provinces, have more than the usual representation in the West End. At the Savoy Mrs. D'Oyly Carte continued her series of popular if not very distinguished revivals of Gilbert and Sullivan opera, presenting *The Yeomen of the Guard*, *The Gondoliers*, *Patience*, and *Iolanthe*.

#### THE VEDRENNE-BARKER MANAGEMENT.

Mrs. Carte's coming revival of *The Mikado* (on which the Lord Chamberlain placed a temporary ban out of deference to Japanese susceptibilities) means an interruption of the Vedrenne-Barker management, which at the Court had a promise of permanence that the change to the larger house just off the Strand appears seriously to have disturbed. During the year, at the Court and the Savoy, Messrs. Vedrenne and Barker, following out their plan of management, which has had such productive results both in plays and acting, revived various pieces in their rapidly-formed repertory. Their Shaw revivals were *Man and Superman*, *The Doctor's Dilemma*, and *You Never Can Tell*. *The Philanderer*, *The Man of Destiny*, *The Devil's Disciple*, *Cæsar and Cleopatra*, and *Arms and the Man*, though new to the Vedrenne-Barker management, had been produced before. Other revivals by Messrs. Vedrenne and Barker were *The Silver Box*, *The Return of the Prodigal*, *Prunella*, and *Hedda Gabler*. It will be seen that this management last year abated nothing of its activities. The dinner given to Mr. Vedrenne and Mr. Barker by a distinguished company, the Earl of Lytton presiding, at the time of the critical ringing down of the curtain at the Court, was a well-deserved tribute to an experiment—and a successful experiment—in new

methods in management. Messrs. Granville and Barker adopted during their three seasons at the Court the principle of very short runs, each limited to a fixed number of performances. In all thirty-two different plays were performed, eleven by Mr. Shaw. Never before had so much dependence been placed on *matinées*. Messrs. Barker and Vedrenne made it a rule to try their different plays at *matinées*, placing those plays which would bear it in the evening bill subsequently. They also took advantage of *matinées* for purposes of revival, running one piece in the afternoon as well as another at night. At the Savoy they had hoped, we believe, to merge the *matinée*-and-short-run plan followed at the Court, which had its faults, into a strict repertory system. At any rate, the value of the Court plan was shown in the number of plays produced, and also in the *ensemble* of performance gained by a company working consistently together in the same circumstances.

#### THE CONTINENTAL ELEMENT.

In this varied work of the year the Continental element has been considerable, not only by way of adaptation, but also by direct importation. In M. Gaston Mayer's two excellent seasons at the New Royalty leading French artists appeared and a number of novelties were given. During the first season M. le Bargy appeared in Henri Lavedan's *Le Marquis de Priola*, new here, and disappointing; also in *Le Demi-monde* and *L'Etrangère*; then M. Coquelin, *ainé*, in familiar rôles, including his incomparable *Cyrano de Bergerac*; M. Georges Berr, also in well-known parts; Mdle. Jeanne Granier in Maurice Donnay's *Education de Prince*, like *Le Marquis de Priola*, not a pleasant play, and not worthy of the author of *La Douleureuse* and *Les Amants*; Mdme. Jane Hading in *La Châtelaine*, already seen in the unconvincing adaptation of *My Lady of Rosedale*; and that fine artist M. Maurice de Féraudy in Eugène Brieux's *Blanchette*, of which we have had an English version, as well as once again in *Les Affaires sont les Affaires*, with his masterly Lechat. The second season introduced Paul Hervieu's *Le Reveil*, in which Mdme. Sarah Bernhardt did not succeed so well as in her famous impersonations; Alfred Capus's unsatisfactory *Rosine*; Paul Gavault and Georges Berr's *Madame Flirt*, the original of the Haymarket piece; Maurice Donnay and Lucien Descaves's *Oiseaux de Passage*; Henri Malin's *Médor*, from which the recently produced *Fido* was derived, and *Chacun sa Vie*, the last named given in London by M. Mayer only a few weeks after its successful production at the Comédie Française. It is a sign of the outlook that is still kept for French plays that various of the foregoing works should have been preceded by English versions. The Germans were content with one season, instead of two, as in some former years, and the season ran only a few weeks. The new productions, including *Die Condottieri* (historico-romantic drama), *Die Gold'ne Era* (comedy in rhyme), and *Die von Hochsattel* (comedy) were not of much moment. Two long seasons of foreign opera are to be noted at Covent Garden, the latter memorable for the sudden leap into fame of Mdme. Tetrizzini. Opera is still very much dependent on the star system.

#### MR. TREE'S BERLIN VISIT.

The seasons of French, German, and Italian artists in this country are so many proofs that there is nothing impracticable in international stage traffic. Yet on the Continent English seasons are unknown. Mr. Tree last April did something to remove this reproach by his Berlin visit. The Kaiser directly interested himself in the visit; the German colony here, under the presidency of the Lord Mayor, sped Mr. Tree from these shores, and the leaders of the German stage and literature gathered together in welcome at Hanover and in Berlin. Mr. Tree made considerable preparations on the artistic side for the round of Shakespearean plays—*Hamlet*, *Richard II.*, *Antony and Cleopatra*, *The Merry Wives of Windsor*, etc.—plays that he gave on the six days of the visit. Though his party numbered about eighty, he had to rely to a large extent on German supernumeraries for his stage crowds. This fact did some injury to the fine *ensemble* of his performances, and took from that sense of pictorial atmosphere in the plays of which Mr. Tree makes so much. Berlin, therefore, did not see the stage-management of His Majesty's in its complete expression—as years ago the Germans were careful to show us their stage-management in the performances of the Saxe-Meiningen company. However, Mr. Tree's visit was upon a scale never before attempted by us in a sphere of international traffic that we have only ourselves to blame for neglecting. Mr. Tree, speaking in the





MISS ELLALINE TERRISS,  
In "Blue Bell in Fairyland," from the picture by W. Lee Hankey.  
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columns of *THE STAGE* at the time, expressed his great satisfaction with the experiment and his intention of repeating the visit.

#### THE PUBLIC—

In point of run, farce and musical comedy have had it nearly all their own way, but this circumstance need not induce any unnecessary pessimism. Such entertainments as musical pieces, with their free and easy forms, can renew themselves as regularly constructed plays cannot. The message of the year is, once more, that there is room for the good play, whatever its nature and wherever it comes from. This fact is perhaps rather lost sight of in a plethora of talk about the stage and its art. However, all the discussion that goes on, though open to abuse here and there, shows the "live" quality of theatrical affairs. Where there is interest, examination, controversy, there is also likely to be progress. No doubt some of the most frequent and most insistent speakers are not the most judicious; and there is very often a tendency to take up the academic point of view and lose sight of practical things. We get philosophical or would-be philosophical disquisitions; perhaps the historical spirit is invoked; perhaps there is a dipping into æsthetics; perhaps the "literature" hobby-horse is ridden to death; and so forth. There are all kinds of theories and all kinds of conclusions; and the plain facts of the case are prone to be missed.

#### AND THE SYSTEM.

The stage of the day has its merits and it has its weaknesses. Essentially, the stage is strong enough. It is weak chiefly because of defects of system. It is the system, far more than the public mind, that wants mending. Of course, it takes all sorts to make the stage-going public, for the reason that it takes all sorts to make a world. But if the public were left out of the arguments, and the working conditions of the stage were brought in, some of the present troubles might be much more effectually—or less ineffectually—diagnosed. The public is well disposed enough and receptive enough. But the theatrical system is defective—chiefly in two things. It is unable to give opportunity and experience to a sufficient body of dramatic authors. It is unable, for want of good methods of selection and training, to keep acting, generally speaking, at a right standard of efficiency and attraction. London would welcome a better drama if only managers and authors could provide it. So would the provinces. The more educated classes there go freely to see performances of any real repute, but have lost confidence in a great deal of the ordinary supply. It is the theatres that have failed to move with the times, not the more thoughtful section of the provincial public who have kept the theatres down. The more such playgoers stay away the more provincial theatres fall back on audiences of less intelligence, sinking lower and lower, even to the desperate expedient of "twice nightly." The only way to restore the position of the provincial stage—in which to a great extent one includes the suburban—is to re-organise the supply, making it a varied but at the same time more intimate thing than it has been or ever can be under a supply confined to single-piece touring. Nothing can be done without good plays and good acting. The West-End long-run system cannot produce all the plays for its own needs, much less for the great provincial demand; and single-part playing at starvation salaries in the provinces is fatal to skilled and attractive acting. An element of touring there must always be, but one desires to see producing centres other than the West-End—towns-theatres, stock companies under modern conditions, circuits, and other variants of a full supply, from which the London play-market would soon begin to benefit.



## THE YEAR PROFESSIONALLY.

FROM the financial point of view 1907 was not a very satisfactory year. Theatres had an inadequate supply of attractive plays, which was the cause of a great deal of bad business in the West-End. In the London suburbs various causes were at work. The facilities for getting to the central highways of theatredom have greatly increased since the "boom" a few years ago in suburban theatres; the competition set up by the music halls has been very keen in the suburbs lately, and the theatrical supply—practically that of the provincial touring system—has not been altogether what was wanted by local playgoers, who are only local in the sense of being residents of the different districts and belong otherwise to the London public that furnishes the West-End with its audiences. Two consequences of this general state of things in the suburbs have been seen—first in various of the theatres going over to the variety stage, and second in the steps taken by the Suburban Managers' Association to obtain the withdrawal of the L.C.C. regulation against smoking in theatres, a regulation that the Council rescinded at the end of the year as far as concerned the houses under its jurisdiction. This action on the part of the Council is likely to have far-reaching results. The Lord Chamberlain, out of regard for consistent working of the dual licensing control, can scarcely refuse a similar liberty to any of his theatres that want it. Smoking or non-smoking is not a matter of law but of regulation. It is certain that the course taken by the London County Council will be followed widely by other County Councils, which so far have largely taken the Spring Gardens body as their model in dealing with places of amusement. Already smoking is allowed in many provincial theatres. Many provincial theatres also have double licenses—that is to say, a stage play license and a music and dancing license. Theatres need the latter for the variety weeks and even extended variety seasons of which the past year saw so much. Some provincial theatres have gone over entirely to variety. On the other hand, the dramatic element in variety entertainments has greatly increased; and the number of actors engaged in such entertainments, in sketches and otherwise, is now very considerable indeed. Very marked also has been the growth of cinematograph shows. They are now an integral part of variety performances; they are often seen in theatres, and they supply complete entertainments in themselves. Their rise has been rapid and wonderful, and their future seems assured.

### SMOKING AND DRAMATIC ART.

How the regular stage will emerge from the present pressure of circumstances no one can say with any certainty. The right to smoke may serve to keep as theatres numerous houses that otherwise would have 'verted to variety. A sort of half-way house between theatre and music-hall may evolve, not merely in the provinces. In the ordinary theatre smoking, while it may make for popularity with immense bodies of the public, is likely to bring about some loss of artistic character. There is no fear, however, that drama will, in any large sense, "go under." It is one of the perennial interests of mankind, and will remain so to the end. Education, for great masses of the people, is still in a transition state. Drama has everything to gain from its spread, which means a growth of intelligence and a better capacity for appreciating artistic things, not only in a few sections of society, but amongst all classes. And the goodwill of all classes for actors as artists and individuals never stood better. On the social and civic side during the year, one recalls that John Hare was knighted, Mr. George Alexander elected to the London County Council, Mr. Edward Terry made a justice of the peace, and Mr. Beerbohm Tree banqueted prior to his Berlin visit, the Lord Mayor presiding. Meanwhile, in the midst of changing, but not essentially dispiriting, conditions, managers must make the best of the circumstances in which they find themselves. Smoking theatres are not likely to be homes of





**MISS VIOLET VANBRUGH**

(Mrs. Bourchier), at the age of 18, from the picture by the late Edwin Long, R.A.

*By permission of Miss Vanbrugh.*



the best and highest expressions of dramatic art. But they will furnish dramatic and similar entertainment to sections of the amusement-going public whom an arbitrary restriction has hitherto either cut off or not brought willingly to the theatres.

#### CHEAP PRICES.

Another sign of the year is that of cheap prices in the West-End. Without cheap prices the Lyceum would scarcely have made the enormous popular appeal of the past few months. It is noteworthy that during the year Mr. Tree more than once dropped a hint of the expenses of theatre-going, and suggested a possible gain all round from reduced charges of admission. In the course of his speech at the dinner of the Incorporated Stage Society, on March 10, Mr. Tree said that amongst the things that had to be considered for the good of the English stage were the prices, which were too high, especially with the competition of the music halls. Mr. Tree made a special reference to the stalls. "I think we are too proud in clinging to our 10s. 6d. stalls"; and he added that the drama must be popular, and that to be popular it must, in the best sense, be cheap. At the same time the rental value of theatres and the cost of production were never so high, nor the luxury of surroundings so great.

he way in which the little house in Great Queen Street was remodelled during the year into a house of drawing-roomlike elegance is a case in point of modern taste in this respect. Equally luxurious is the Queen's, added to the West End theatre list last October. The same tendency is seen in the provinces, especially in the new variety houses so freely building. There is not an absolute pause in theatre construction, but the fresh playhouses during the year in the provinces were below the average in number. The reverse holds good of variety houses, in which very big sums continue to be sunk. It must be borne in mind, however, that the capital return in music-hall enterprise is not very large. The dividends paid by the big limited liability concerns show a comparatively small margin of profit, which might easily be wiped out. The music-hall strike, brief as it was and limited in extent, indicated the serious effect on the financial side from any disturbance of traffic.

#### A. A. REFORM.

There has been unusual activity on the part of artists in their professional affairs. Actors—or the most public-spirited of them—were the year through bent on the subject of improved organisation; while last February variety artists took their fate in their own hands, and in the end thoroughly justified their course. As regards the Actors' Association, the work of the Reform party was brought to a head in May. The leading actor-managers, recognising the force of the majority vote of members of the Association against actor-managers in the Association, made a friendly secession from the Council, leaving it entirely an actors' body. There were further resignations from the Council on the part of members not in agreement with the Reform party. The latter were left in entire control of the executive affairs of the Association—a most unenviable position, as the old Council had not provided the Association with means to meet its liabilities to the end of the year. But the new Council set itself steadily to the work of retrenchment, cut down the expenses all round, and with the financial help of 600 odd members placed the Association in a solvent self-supporting position. It is at the present time in that position, and moreover is an independent actors' body. No men could have worked harder or better than the present Council to win back the confidence of actors to the Association.

#### A LIVING WAGE.

The Actors' Union, which has established itself this year with a considerable membership, came into existence as a protest against the old policy of the Association. It is a registered trade union, and in this respect represents the views of an active section of the profession, which, however, is not in the majority. The Association has not officially connected itself with trade unionism, and has, we believe, no intention of doing so, but it favours an energetic handling of the economic position with which actors are perhaps more sternly face to face to-day than ever before. That is to say, for the bulk of actors the past year held out no financial improvement, only an intensified struggle for existence. For the stage to hold its own, in efficiency and attraction, it must possess a working system capable of affording actors a fair wage and reasonable security of engagement. Most actors, as things are, unfortunately have neither the one nor the other.

#### WHAT VARIETY ARTISTS HAVE WON.

Turning to the music-hall strike, the dispute was less an economic one than one as to professional usage. Much has been said about the high sums paid to leading variety



artists and the good salaries paid generally. But figures are misleading. The average artist, seeing what he has to provide and what he has to pay away, has a hard life. Even were everything that is said about liberal salaries exact, artists do not receive more than their talents are worth in the market. And they did not ask for more in this dispute. They did not raise any question of salary. It is true that the salaries of musicians and the wages of stage hands were brought into the question. But for that managers had only themselves to thank. The artists were ready to negotiate alone. Their friendly overtures to managers were persistent, but only met with rejection. The breach was provoked by the professional hardships suffered by artists and by the apathy and vacillation of managers—and in some cases the bad faith—when representations for redress were made again and again and attempts at amicable negotiations renewed and renewed. They were unavailing; and hence the remarkable spectacle of a scattered profession, a profession more difficult to unite, one would suppose, than even that of actors, coming together as one man and one woman. The music-hall stage had been honeycombed with abuses, and artists had been suffering from them for years. The working conditions had been such as men and women of spirit could not submit to. The success of their combination was the measure of what, in their old disorganisation and their old weakness, they had endured. The outcome of the difficult and critical time last February—notable for much fine self-sacrifice of the richer artists for their less fortunate brethren—was Mr. G. R. Askwith's Award under the Board of Trade arbitration. The Award laid down a working usage—a hard usage for artists, it is true, but still a usage defining the working relations between managers and artists.

## THE THEATRICAL MANAGERS' ASSOCIATION

The Theatrical Managers' Association has 106 members, who represent about 180 theatres.

The President is: Mr. H. Beerbohm Tree.

The Vice-Presidents are: { Mr. George Alexander.  
Mr. J. Macready Chute.  
Mr. J. B. Mulholland.

The Council, which is elected annually, consists of twelve members representing London theatres, and twelve members representing country theatres. The present Council is as follows:—

### LONDON MEMBERS.

Mr. H. Beerbohm Tree.  
Mr. George Alexander.  
Mr. Arthur Collins.  
Mr. Edward Terry.  
Mr. William Bailey.  
Mr. Walter Melville.

Mr. J. B. Mulholland.  
Mr. Seymour Hicks.  
Mr. H. G. Dudley Bennett.  
Mr. F. Harrison.  
Mr. Cyril Maude.  
Mr. F. Fredericks.

### COUNTRY MEMBERS.

Mr. J. M. Chute.  
Mr. F. W. Wyndham.  
Mr. F. Mouillot.  
Mr. J. F. Elliston.  
Mr. E. Stevens.  
Mr. T. H. Birch.

Mr. Milton Bode.  
Mr. H. C. Beryl.  
Mr. John Hart.  
Mr. T. Sergenson.  
Mr. W. Morton.  
Mr. W. B. Redfern.

Secretary, Mr. H. Blackmore, 11, Garrick Street, London, W.C.

The meetings are held when required, and not on any fixed dates. The Association was very busy during last year looking after the interests of the managers, and the following are a few of the subjects which have been dealt with:—Workmen's Compensation Act, 1906, water rates, sketches in music halls, pencilling dates, censorship of plays, scheme for the enlargement of the Association, licensing, dramatic performances in clubs, rating of theatres when closed.

## THE SUBURBAN THEATRE MANAGERS' ASSOCIATION.

**T**HIS Association was formed in 1894. The membership is restricted to actual responsible managers of suburban theatres having Stage Play Licenses within the radius of Greater London, the objects being :—

The discussion of matters of common interest to theatrical managers and proprietors, with a view to decision and, if necessary, concerted action; to afford managers a central body for intercommunication, and to encourage the direct exchange of opinions regarding the regulation of theatres and contingencies arising from the management thereof.

The present members are Messrs. Robert Arthur, William Bailey, Milton Bode, H. G. Dudley Bennett, Edward Compton, H. V. d'Esterre, Peter Davey, Fred Fredericks, Lawson Lambert, Walter Melville, Frederick Melville, J. B. Mulholland, Cecil Paget, Ernest Stevens, Clarence Soules.

The Hon. Secretary is Mr. J. Moverley Sharp. Offices, Criterion Chambers, 10 and 11, Jermyn Street, S.W.

The members meet every month to discuss and deal with any matters more particularly affecting suburban theatres.

In 1905 a fund was founded to enable the Society to assist its members by taking up cases of interest and moment to the general body, either on a defensive or attacking basis, which fund is contributed to by all the members on an agreed scale.

The Association is in touch with and working in harmony with the Theatrical Managers' Association and the Touring Managers' Association.

During the past year the matters that have chiefly been before the members are the question of a standard form for contracts between the Resident and Touring Manager; insurance under the new Act—the Association having been enabled to get special terms for its members—and, finally, the question of standing room and smoking in theatres.

On both the matters of smoking and standing room in theatres the Association attended before the Theatre Committee of the London County Council, and laid before them the many grievances and disabilities under which the resident managers suffered, with the result that the standing room question is likely to be dealt with by the L.C.C. on a more reasonable basis than was at one time probable, and the licenses of those theatres under the sole control of that body have had the prohibition with regard to smoking removed, the privilege being a matter for the discretion of the individual manager, who will naturally be guided by the wishes of his patrons.

Matters previously dealt with are : The abuse of the "bill order" system; the reduction of the excessive amount of printing demanded by some local managers; bill-posting rates, and the question of bill posters' censorship; stage plays in music halls, etc., etc.

In April, 1907, Mr. Mulholland (who was one of the founders of the Association), finding that his other engagements did not permit of his continuance of the office of honorary secretary—which he had held since 1904—was compelled to resign, and a valuable loving cup was presented to him by his brother members as a mark of appreciation of his services.



## THE ACTORS' ASSOCIATION.

THE past year has proved the most eventful in the history of the A.A. Early in the year meetings were held by several members who, dissatisfied with the working of the Association, banded themselves together under the heading of the Reform Party. The effect of an active campaign on the part of this body was that at the Annual General Meeting held on February 19 at the Playhouse the whole of those members pledged to the principles of the Reform Party who ran for election to the Council of the Association were elected. These members were:—Mr. H. Granville Barker, Mr. Henry Ainley, Miss Wynne Matthison, Mr. H. Athol Forde, Mr. Lewis Casson, Mr. C. V. France, Miss Clare Greet, Mr. Cecil Brooking, Miss Georgina Hamilton, Mr. Frederick Morland, Mr. Kenyon Musgrave, Mr. C. F. Collings.

The next move of the Reform Party was to present to the Council on April 9 a Requisition signed by 120 members asking for an Extraordinary General Meeting to consider resolutions altering the articles of the Association. The proposed alterations would have the effect of excluding managers, with the exception of those who were then life members, from membership of the Association; and of reducing the Council of the Association to 25 members, who should hold office for one year only, such Councillors to be elected by voting papers issued to all members of the Association.

The Extraordinary Meeting was held on May 6 at the Passmore Edwards Settlement, with Mr. George Alexander in the chair. Of those present 71 voted in favour of the exclusion of managers from the Association and 61 for their inclusion. Proxy votes held by the Secretary were 93 to support the motion making with the votes of those present 164, and 75 proxies to oppose, making a total of 136. This showed a majority of 28 in favour of the exclusion of the managers; but, as under the Companies Acts a three-fourths majority is necessary to carry a special resolution the motion was declared by the Chairman to be lost. The motion reducing the Council of the Association to 25 was, however, carried.

The result of the voting at this meeting was that the Actor-Managers voluntarily withdrew from the Association. The resignations were as follow:—

Sir Squire Bancroft (President), Messrs. George Alexander, F. R. Benson, Arthur Bouchier, John Hare, H. B. Irving, Cyril Maude, Edward Terry, H. Beerbohm Tree, and Sir Charles Wyndham (Vice-Presidents).

In addition to the managers most of those who represented the opposition spirit on the Council also tendered their resignations. These were, Mr. C. Aubrey Smith (Chairman of the Council), Mr. A. E. Drinkwater (Deputy Chairman of the Council), Mr. Acton Bond (Chairman of the Finance and General Purposes Committee), Misses Carlotta Addison, Kate Bishop, Fanny Brough, Maud Milton, and Kate Phillips; Messrs. Cecil Barth, J. Cooke Beresford, Clarence Blakiston, Burton Cooke, C. Hayden Coffin, Thalberg Joribett, William Devereux, Alfred Kendrick, Algernon Syms, Brandon Thomas, and Fredk. Volpé.

Mr. Tree in announcing his resignation to the Council wrote as follows:—"Although I believe your constitution does not allow you to exclude me, I feel that in the face of the majority I can no longer remain on the Association. I feel sure that you have good reason for the course that you have taken. Probably the Actors' Association is strong enough to stand by itself, and I am glad that we may at least have been useful in helping it over the initial difficulties." Mr. Tree wrote further:—"A number of my brother managers had independently formed the same conclusion as I had, and were in no way influenced by my individual action. In taking this step I know that their action, like my own, was prompted solely by a desire to defer to the view expressed by the majority of the members who voted at the meeting of the Association."

The Reform Party, left unexpectedly to govern affairs, faced the somewhat grave situation into which the Association had previously been allowed to drift courageously. One of the earliest movements of the Reform Party was to prepare a statement showing the exact financial position of the Association. This showed that during the past ten years in only one year (1899) had the income of the Association from ordinary sources exceeded the expenditure, and that the Association was then in a very bad financial way. The Report estimated a deficit at the end of 1907 of about £300. The crisis came in September when the Association was in the position of having no funds to go on with. This financial collapse was not the fault of the Reform Party, and the Council who were then at the head of affairs were in no way answerable for it, for when the full responsibility of the Association was thrust upon them in May by the retreat of the old Councillors the financial position of the year was already determined. Unable to see a way out of their difficulties, the Council called an extraordinary general meeting at the Bijou Theatre, Bedford Street, on October 14, for the purpose of considering a resolution that the Association be voluntarily wound up. At that meeting though the resolution was passed by the requisite majority a movement was set on foot to obtain the necessary £300 by voluntary contributions from the members. By October 28, when the second extraordinary general meeting was held for the purpose of submitting for confirmation or otherwise the resolution passed at the preceding meeting, as much as £320 had been collected and the resolution to wind up the Association was unanimously negatived.

The Council then set about a vigorous policy of retrenchment. The lease of the premises at 10, King Street, was disposed of; the salary list was cut down, and other economies were effected. A temporary move was made to 37, King Street, where Mr. H. Lawrence Harris took up the position of secretary, formerly occupied by Mr. Charles Cruikshanks. The last month of the year saw premises secured at 409, Strand. The Council, who will retire at the next general meeting to be held early this year, are as follow:—Mr. Arthur Applin, Mr. H. Granville Barker, Mr. Holbrook Blinn, Mr. Cecil Brooking, Mr. Lionel Brough, Mr. Lewis Casson, Mr. C. F. Collings, Mr. H. Athol Forde, Mr. Fred Grove, Mr. Edmund Gurney, Mr. Row Horniman, Mr. Laurence Irving, Mr. J. Poole Kirkwood, Mr. Fewlass Llewellyn, Miss Wynne Matthison, Mr. M. R. Moand, Mr. Frederick Morland, Mr. Kenyon Musgrave, Mr. Cecil Raleigh, Mr. Herbert Shelley, Miss Lucy Sibley, Miss Ellen Terry, Mr. Frank Verion.

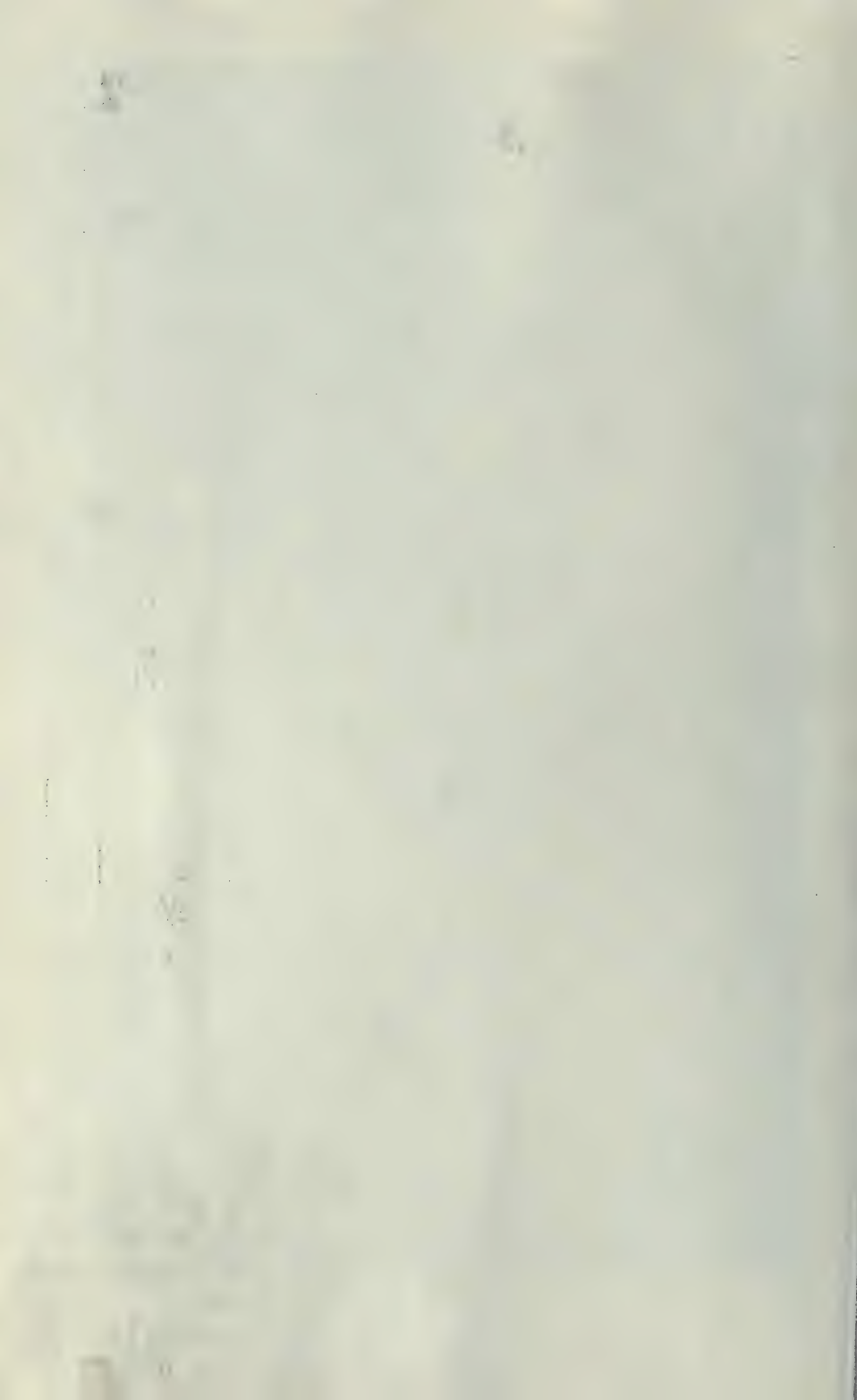


MR. LOUIS CALVERT'S "AMASIS" COMPANY—ON TOUR.



Principals: Miss WINIFRED O'CONNOR (Amasis), Mr. ROLAND CUNNINGHAM (Anhotep), Mr. RUTLAND BARRINGTON (Pharaoh), Miss MADGE VINCENT (Nefertiti), Mr. REGINALD WHITE (Ptoleny), Mr. LAURENCE DE FRECE (Sebak).

[Dover Street Studios.]



## THE ACTORS' UNION.

THE birth of the Actors' Union took place early in 1907, one of the first preliminary meetings being held at 3, Bedford Street, Strand, on February 8. On the same day a meeting of others interested in forming a Union was held in Manchester, with Mr. Fred Bentley in the chair. At the London meeting, where Mr. Arthur Bawtree was in the chair, representations were made by some of those prominent in the Reform Party of the Actors' Association that the Actors' Union should join forces with the Reform Party, as the aims of both were towards the same end. The principal workers in the new movement were invited to attend the Reform Party's Sunday meeting to discuss matters. The Union representatives, however, did not take advantage of the invitation, and the matter fell through. At the next meeting of the Union, on the following Tuesday, a provisional Committee was formed. Later the Manchester movement joined up with the London, and eventually on March 11 a largely attended meeting was held in the Criterion Restaurant, with Mr. Cecil Raleigh in the chair, when the Chairman announced that "the Union was founded."

The Actors' Union registered itself as a Trade Union on October 8. Membership at the end of 1907 stood at 637.

The Committee—from which, by a vote of the members themselves, ladies are excluded—is as follows:—

Mr. Charles Allan.  
Mr. Arthur Bawtree.  
Mr. Fred Bentley.  
Mr. W. Ruddle Brown.  
Mr. Rawson Buckley.  
Mr. Cecil G. Calvert.  
Mr. Francis Chamier.  
Mr. William Clayton.  
Mr. Edward Chester.  
Mr. George H. Child.  
Mr. Hamilton Deane.  
Mr. H. Tripp Edgar.

Mr. Campbell Goldsmid.  
Mr. Jerrold Heather.  
Mr. Frank Lacey.  
Mr. Bruce Lindley.  
Mr. Oswald Marshall.  
Mr. Harry Paulton.  
Mr. Harry Paulton, Junior.  
Mr. Edward Petley.  
Mr. E. Y. Rae.  
Mr. J. C. Taylor.  
Mr. E. Howard Templeton.  
Mr. Kenneth Blackmore, Secretary.

### OBJECTS.

The objects of the Union are defined as follow:—

1. To endeavour to establish an equitable minimum salary, and to regulate the relations between members and their employers, and also between member and member.
2. To secure unity of action by organisation and otherwise, in order to improve the position and status of the profession of Actors.
3. To abolish all abuses detrimental to their welfare.
4. To promote industrial peace and progress by all amicable means, and when differences do arise, to assist in obtaining an equitable settlement by reasonable means.
5. To accumulate from the contributions of the members a fund adequate for the protection of their interests, and the provision of the benefits specified.
6. To provide such benefits on the death of a member as herein stated.
7. When the funds of the Union shall permit—
  - (a) To provide legal assistance to secure the due fulfilment of contracts, the payment of money due under contracts, or compensation due to its members, with all or any of the above objects within the limits allowed by law.
  - (b) The securing, or assisting in securing, of legislation for the protection of the Union's interests, and for the general and material welfare of its members.
  - (c) The adoption of any other legal method which may be decided to be advisable in the general interests of the members, declared by a majority of the members of the Executive Committee.
  - (d) To establish a journal or paper to record the transactions, and be devoted solely to the objects of the Union. The entire profits accruing from such journal (if any) to be added to the general funds of the Union.
  - (e) To provide a scheme for the establishing of an old-age pension fund.



## SOCIALISM AND THE ACTOR.

BY CECIL RALEIGH.

**O**WING to the recent advocacy of Trades Union methods for the betterment of the actor's calling, many of those who earn their livings on the stage have been busy discussing industrial questions that never attracted their attention before. Many of the problems are new to them, and, as a consequence, in some quarters a certain confusion of idea prevails.

The most common fallacy is to confound Trades Unionism with Socialism, and to object to Trades Union methods because they are "Socialistic."

Now, as a fact, Trades Unionism and Socialism have nothing to do with one another.

Although many Socialists are Trades Unionists, for the time being, they know that under a Socialistic Government Trades Unionism would be compelled to disappear. They support the Trades Unions for the time being, because the Trades Unions more effectively protect Labour than any other institution that exists at present.

### PRINCIPLE OF TRADES UNIONISM.

A Trades Union, it should be remembered, is simply a union of persons engaged in one particular trade, who by combining together can obtain better wages and better conditions generally from their employer than they could obtain by dealing with their employers singly. The aim and object of every Trades Union is, and always has been, to get *all* the workers engaged in any *one* trade into *one* union. Then, when any employer engaged in that one trade sought to lower wages or increase the hours of work, the workers refused to work in one solid body. The one trade concerned could no longer be carried on, and the workers, without money, were able to make terms with the employers, no matter how much money these employers possessed.

The boycott was a necessary weapon to the Unions. The Unionists refused to work with any man who did not belong to their Union. Gradually every worker was persuaded or compelled into becoming a Unionist.

The strike, or refusal to work, was also a necessary weapon. The workers knew by bitter experience that they could not live below a certain wage. The only way in which they could compel their employers to give them that wage was by refusing in a solid body to work.

Side issues complicate considerations in every separate trade, but the main aim and objects of all Trades Unions is, and always has been, a sufficient living wage for the worker.

"Recognition" is one of the first steps towards getting this wage. Recognition simply means that the employer must "recognise" the right of the workers to deal with him as a body through their own chosen representatives. Some employers prefer to deal with their own men in their own way, but the Unions feel that to admit this would be to weaken their power and create all kinds of different standards of pay. The recent railway crisis was brought about by the refusal of the railway companies to "recognise" the Trades Unions of Railway Servants. The men were not immediately dissatisfied with their wages, but they felt that they were strong enough to insist on "recognition"; so they did insist, and they won.

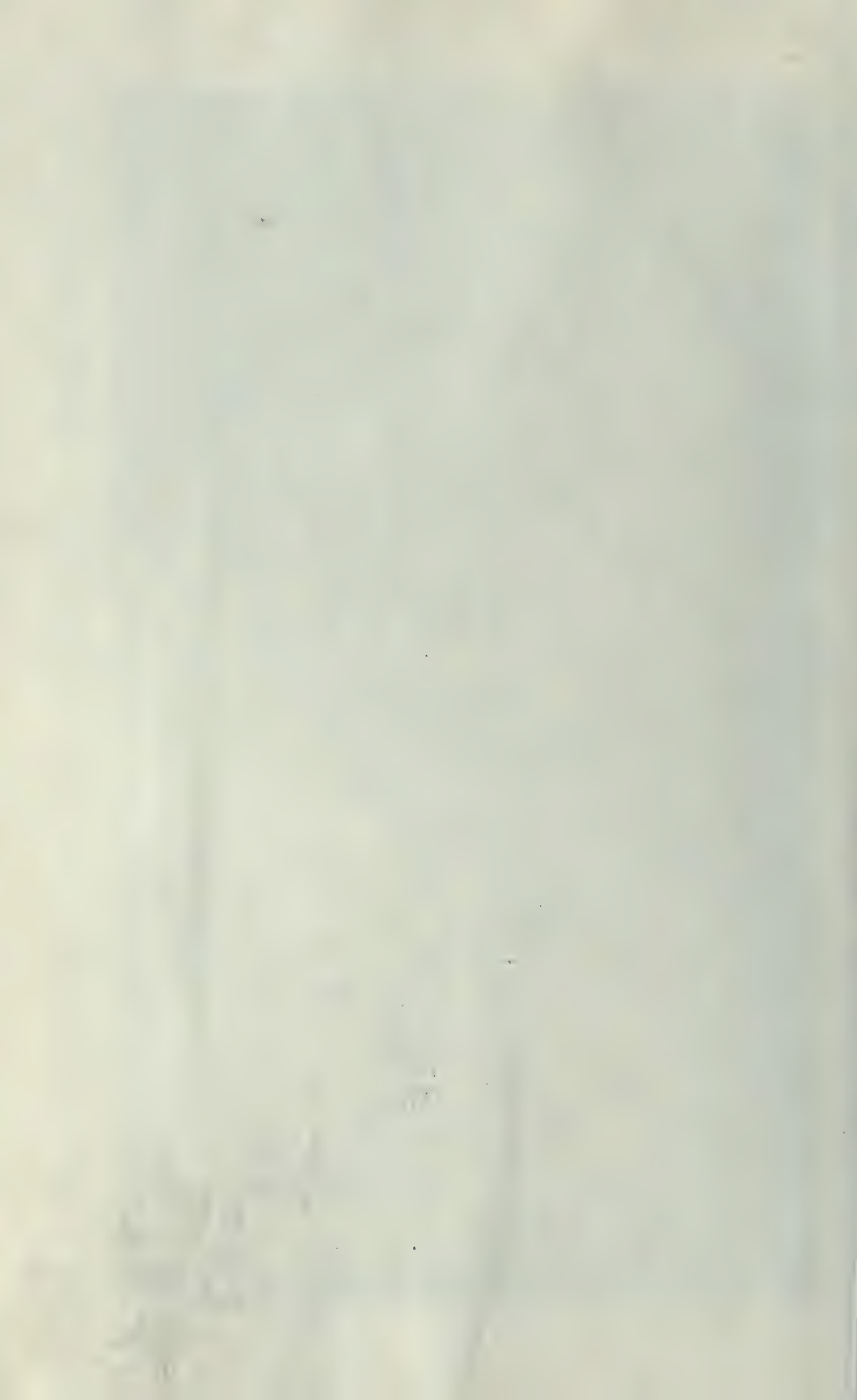
The Music Hall Trades Union, the "V.A.F.," has obtained the fullest "recognition" from the music hall managers, and, as a consequence, a number of recent difficulties have been equitably adjusted. A Trades Union is a thing which is concerned only with wages and conditions of labour prevailing in one particular trade. Nothing more. Trades Unionism could flourish as freely under an autocracy as under a limited monarchy, or under a republic. A Trades Union is merely a combination of workers in one trade for their own protection.

MR. GEORGE ALEXANDER'S "HIS HOUSE IN ORDER" COMPANY (NORTH)—ON TOUR.



Rea'ing from left to right: Miss AUGUSTA HAVILAND, Mr. GEORGE FITZGERALD, Mr. ERNEST R. HOLLIDAY, Miss ELAINE ALLEDALL, Mr. STEPHEN T. EWART, Mr. J. EDWARD PEARCE, Mr. REG. E. BESANT, Miss JEAN STELLING MACKINLAY, Mr. LUKE FORSTER, Mr. LLOYD LOWNDEN, J. EDGAR PEARCE.

[Dorset Street Studios.]





## AIMS OF SOCIALISM.

Socialism is a very different thing. The nation, the community, society, the population of England, is made up of people who work and people who do not. The Socialist says that everything that we eat and drink, all property, is produced by those who work. All property, therefore, belongs to the workers. He maintains that to-day they do not get a fair share of it, and to this point all his arguments lead back. Poverty, overcrowding, and the evil results that follow—excessive luxury and profligacy on one hand; regrettable misery, ill-fed, sickly children, disease, and increasing lunacy on the other—are all due to an unfair and unwise distribution of the wealth that is created by the workers alone.

Most people are accustomed to think of Capital and Labour, money and workers for money, as being so inseparably necessary to each other that they find some difficulty in comprehending the Socialist's standpoint. But his contention, put very roughly, is this: if you took all the money in the world—that is, all the gold and all the bank notes—to the end of Margate Pier, and poured them into the sea, the work of the world would go on just the same. The man who dug potatoes, instead of selling them to the butcher and buying bread with the money, would exchange his potatoes for bread direct. Money is merely a convenient token or counter to facilitate the exchange of the things produced by Labour, and the value of money depends entirely on Labour. Money has no value in itself.

Labour is the origin of all wealth, and if you poured the labourers off the end of Margate Pier instead of the money the idle rich who were left behind would starve—until they became labourers themselves.

In order that no worker may hoard property, the Socialist holds that no worker is entitled to more than a sufficiency from the results of work. He holds that if everyone worked there would be more than enough for all, and that if any worker has enough he, as a good citizen, should not desire more. He holds that organised national work would greatly reduce the hours of work and the stress of work, and that the individual would obtain a decent leisure for the cultivation of his health and his intellect.

## HOW SOCIALISM MIGHT AFFECT THE STAGE.

This is where Socialism touches the Stage.

When the Socialist speaks of work he means necessary work—work that must be performed in order that the community may live.

The Arts are not necessary, but a highly organised State would, no doubt, foster them.

When a Socialist speaks of the State he means the population of the country. Everybody, he holds, should have a vote. The Government then would represent the population absolutely, and it would do all things necessary for the greatest good of the largest number. Its primary object would be so to organise work that everybody did some work, and everybody had decent food, clothes, and shelter.

That is the Socialist Ideal.

Education would also be its care. The higher the educational standard, the better the people. Art is more or less incidental to education—music, painting, and so forth. But whether a Socialist would regard the drama as an educational instrument or as an amusement is not certain. In different countries the point of view would vary. Possibly the theatre might be regarded as a place of comparative education, while the music hall would be looked upon as a place of positive amusement.

It appears likely that in small communities—small towns—the actor would be called upon to do his share of ordinary work like any other citizen. His leisure he could devote to gratuitous acting if he pleased. In large centres, however, where a theatre was considered a necessary part of the educational machinery, a number of actors would be required to devote their whole time to acting, just as professors would be required to give their whole time to teaching. Socialistic remuneration would in all cases be the same. A sufficiency—no more. The actor would act entirely for his art—entirely for the joy of acting.

It is plain that the State—the Government of the people—that regulated all things would sweep away the necessity for Trades Unions that merely attempt to regulate the conditions of individual trades.

The Socialist conception is called Utopian. But it is more practical than many people suppose. Some people here scoff at the idea of the State running the railroads. But in Germany the State does run the railroads. The State here already

runs the postal service, the telegraphs, and will shortly run the telephones. The State builds ships of war. Why not ships of peace? The State makes uniforms for soldiers. Why not clothes for citizens? Why not bread for citizens?

Whatever you say to the Socialist, he meets you with the argument, "The present system produces millionaires and paupers. The division of created wealth is therefore clearly at fault. Socialism may be a mad system, but it could not be madder or worse than the present system."

In the course of a brief article I have only been able to deal in a very perfunctory manner with great questions concerning which actors, like all other members of the community, should learn to think for themselves. My humble aim has been to clear away, if possible, certain confusions of idea, and to place a few elementary facts clearly and simply before those of my own calling who take a serious interest in the vital problems of the day.

## THE PLAY ACTORS.

THIS Society was formed in June, 1907, amongst several of the more active members of the Actors' Association. The objects of the Play Actors are:—

1. The production of the plays of Shakespeare and other poetical dramatists without scenery or special costume.
2. The introduction to the public of original plays by English authors.
3. The representation of adaptations of dramatic works by foreign authors.

From these it will be seen that the objects are in a degree similar to those of other play-producing societies, such as the Incorporated Stage Society, but they go further than these, for in their working details they are so arranged as to bring indirect benefit to the Actors' Association. The membership consists of two degrees—acting membership and ordinary. Only professional players who are members of the Actors' Association are admitted to the first, and from these the various plays presented and produced will be cast; 12s. 6d. is the subscription fee to ordinary members, giving them the right of attendance at the performances of the Society during their season.

During last year thirty-nine plays were submitted to the Council. Of these nine were produced, as follow:—

*The Sergeant of Hussars*, one act, by Cicely Hamilton.

*The Parasites*, second act only, by Rose Mathews.

*The Charmer*, three acts, by Arthur Rickett.

*The Monk of San Marco*, third act only, by Sybil Ruskin.

*Mrs. Vance*, one act, by Cicely Hamilton.

*Her Wedding Dress*, one-act operetta, by Fewlass Llewellyn and Arthur Wigley.

*The Laggard*, one act, by William Senior.

*His Japanese Wife*, one act, by Grace Griswold.

*Cleopatra*, farcical sketch, one act, by Victor Bridges.

The Society also produced two translations from foreign authors—the second act of *The Marriage of Figaro*, translated from the French of Beaumarchais by Rose Mathews; and *La Gioconda*, four acts, translated from the Italian of Gabriele d'Annunzio by Winifred Mayo. Scenes from the following plays by Shakespeare were represented without scenery or costume:—*Measure for Measure*, *Much Ado About Nothing*, *Twelfth Night*, *Henry V.*, *Love's Labour Lost*, and *Two Gentlemen of Verona*. The following revivals were also included in the Society's programmes:—The first act of *Money*, by Lord Lytton; a scene from *The Hunchback*, by Sheridan Knowles; *The Philosopher in the Apple Orchard*, by Anthony Hope; *Promotion*, a dialogue, from the French.

The following are the Council of the Play Actors for 1908:—

Mr. Fred. Topham.

Mr. C. F. Collings.

Mr. Fewlass Llewellyn.

Miss Rose Mathews.

Miss Cicely Hamilton.

Mr. Herbert Bunston.

Miss Winifred Mayo.

Mr. Clive Currie.

Mr. Edwyn Holloway.

Miss Frances Wetherall.

Mr. Arthur Applin.

Hon. Secretary, Miss Winifred Mayo, 93, Oakley Street, Chelsea, or care of the Actors' Association, 409, Strand, W.C.



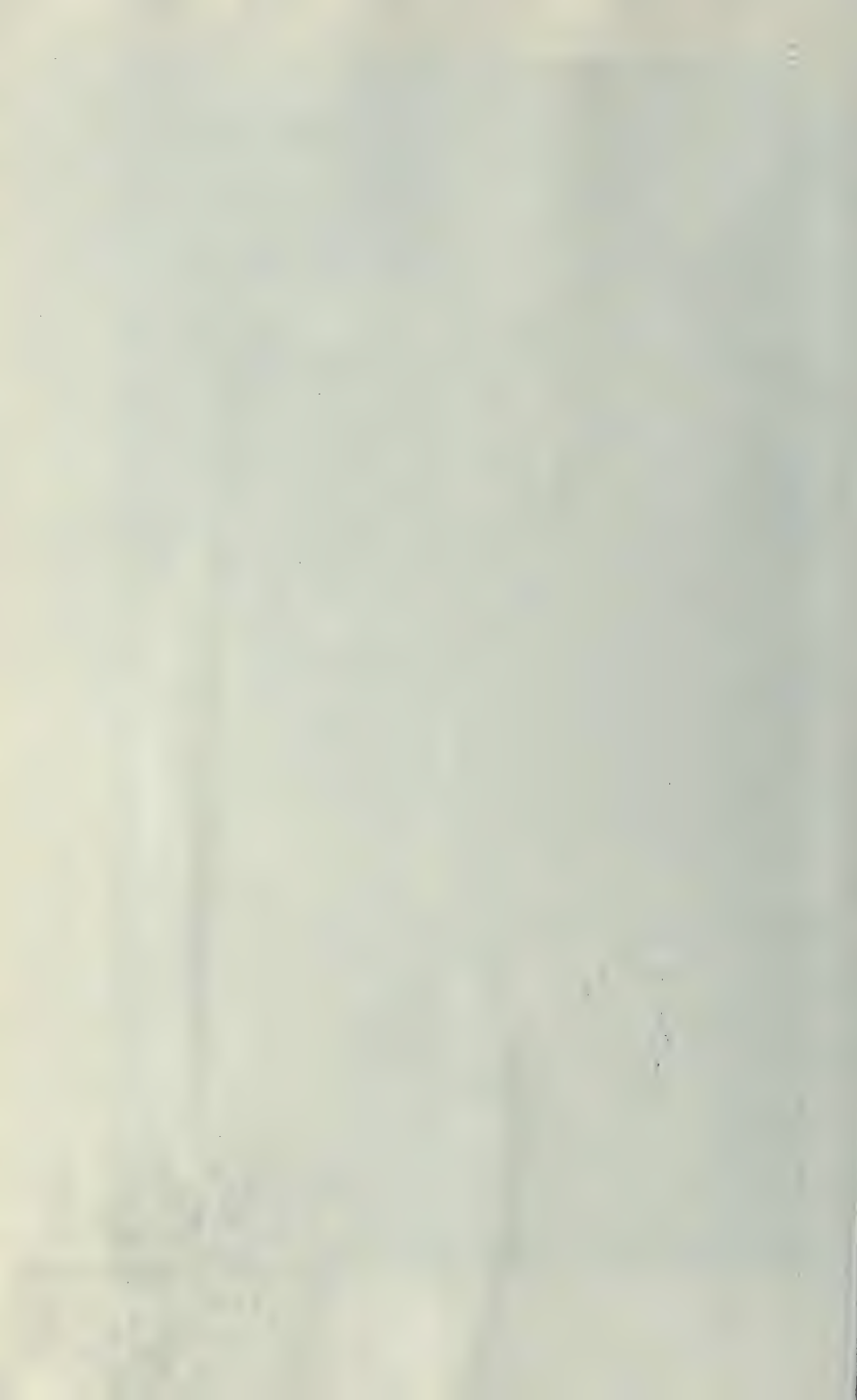
MR. WENTWORTH CROKE'S "THE BONDMAN" COMPANY—ON TOUR.



Principals include Miss GRACE CHALMERS (Mrs. Wentworth Croke), Miss BEATRICE WHITNEY, Miss MADGE LAVERTON, Miss LILLIAN MAYNE, Miss FLORENCE HUNT, Miss JULIA WILLIS, Miss RICHARDSON, Miss ETTIE HOWARD, Miss ETHEL LOCKHART, Miss EMILY MAYHEW, Mr. OSWALD LINGARD, Mr. CECIL A. COLLINS, Mr. LIONEL ATWILL, Mr. W. ROTHERHAM, Mr. LESLIE VYNAR, Mr. SCROPE QUENTIN, Mr. F. J. WALLER, Mr. CHARLES TERRY (Business Manager).

*Dover Street Studios.*





## HOW TO PROTECT A PLAY

BY BERNARD WELLER.

**T**HERE is a prevalent idea that the way to protect a play at law is by what is called a copyright performance. Hence a theatre is taken—usually in the afternoon—a day bill or two printed and publicly exhibited, an advertisement inserted in a newspaper, and the piece run through by a body of players, sometimes well, but more often almost unintelligibly. Half a guinea or a guinea is charged for admission. One or two payments of this amount are sometimes made formally at the box-office by the parties interested, a return of the money following afterwards. These proceedings are apparently regarded as demanded by specific provisions of the various Acts—3 Will. IV. c. 15, 5 and 6. Vict. c. 45. and other Acts—under which property in plays and similar works is regulated in this country. There are, as a matter of fact, no such requirements. Of course, statutory playwright is acquirable by public representation; and as far as one of these performances amounts to public representation, then that performance confers this right on the owner of the play given. The second of the two Acts just cited—the Act of 1842—specifies simply “the first public representation or performance of any dramatic piece or musical composition” as an investitive fact of statutory playwright. That is to say, the performing rights under the statute become by the fact of this representation the sole property of the author or his assign for the periods for which the statute affords protection. There is nothing in the statute stipulating that the representation shall be in a theatre, or that the representation shall be advertised in any way, or that money shall be taken at the doors: the specific requirement is that of public representation. A stage play, it is true, cannot legally be performed in a place of entertainment that has no stage-play license, but that is not directly a matter of playwright, but of regulation of places of amusement. Nor does it necessarily follow that public representation is the only investitive means of protection. Roughly there are three—and probably four—means of protection at English law. There is protection at common law when a play is in manuscript. There is also, it would seem, protection under statutory law in the case of a completed play unpublished. Under statutory law public representation confers playwright, and publication in print confers copyright—in the one case the exclusive right to perform, in the other the exclusive right to print and otherwise multiply copies; and these rights have separate existences (though they bear upon each other in certain respects), and may terminate at different times.

A few definitions and explanations in brief terms will perhaps help to simplify these statements.

*Dramatic Piece.*—In the first place, what is a stage play? The statutes use the words dramatic piece, and it will be as well to keep to this term.

### Some Definitions.

The Act of 1842 says “a dramatic piece shall be construed to mean and include every tragedy, comedy, play, opera, farce, or other scenic . . . or dramatic entertainment.” This definition is a little less broad than that of “a stage play” in the Theatres Act, with which it is sometimes confused; but the former is the one with which playwright has to do. A dramatic piece must be capable of a certain measure of representation as distinguished from a mere narrative treatment, though the rendering may be confined to one performer, and though such adjuncts as scenery and costume are not essential. A dramatic piece should be of a character to produce on an audience some of the emotions that are the purpose of the regular drama. Many songs are dramatic pieces; though in ruling in the case of *Fuller v. Blackpool Winter Gardens* that “*Daisy Bell*” was not a dramatic piece, Lord Justice Smith said that “it is an entire mishomer to

call a mere common, ordinary music-hall song, which requires neither acting nor scenery for its production, a dramatic piece." Dialogue is not essential to a dramatic piece within the meaning of the statute. A play in dumb show, or a ballet with a story or situations capable of dramatic representation, is a dramatic piece. There is playwright in situations, scenic effects, business; and an action will lie for taking or colourably imitating any part thereof, provided the part is not merely trivial, and is material to the action or character of the piece. Brett, J., in *Chatterton v. Cave*, 1878, said: "I think scenic affects and situations are more peculiarly the subject of playwright than the words themselves." An important ruling in this respect was given in July last by Mr. Justice Phillimore in *Tate v. Fulbrooke*, in which it was held that *Astronomy* infringed the plaintiff's playwright in *Motoring*, in respect of general design and also particular business. There had been previous rulings on the same lines. It should perhaps be noted here that stage pieces not falling within the definition of dramatic pieces—songs, cinematograph pictures, artistic designs, and so forth—enjoy protection under other statutes.

*Common Law Right.*—This right exists in a dramatic piece prior to publication; that is to say, before public representation or publication in print. It is a right to restrain unauthorised possession, publication, or colourable imitation. The fact of publication extinguishes the common law right in the particular form that that publication takes. Public representation, for example, gives a statutory limit to the right to perform. But the right to print would remain at common law until printed publication took place.

*Playright.*—Playright is the sole liberty of representing or performing or causing to be represented or performed a dramatic piece in a place of dramatic entertainment to which the public are admitted.

For the purposes of acquiring playwright for the statutory term, any place becomes a place of dramatic entertainment by the fact of its public use as such "for the time being." The Court of Appeal has held that playwright is "the sole right of representing in public," irrespective of whether a place is or is not ordinarily a dramatic place.

Playright following first representation endures for forty-two years therefrom, or for the author's life therefrom plus seven years, whichever period is the longer. The statutory term is limited to forty-two years should the author not be living at the time of the first representation. According to the decision in *Macmillan v. Dent* (1906), in which copyright (*i.e.* printing right) as distinguished from playwright was in question, the right in the latter case is the property of the owner of the author's manuscript from which the work is made public. This decision, assuming it to be correct, would apply equally to playwright.

Apart from posthumous works, playwright descends as personal property, going to the author's or owner's legal representatives.

According to the interpretations of judges in recent cases, and especially to the ruling in *Reichardt v. Sapte*, statutory playwright vests in an author as soon as his play is completed in manuscript. Both the late Lord Brampton (then Sir Henry Hawkins) in *Reichardt v. Sapte*, and Mr. Justice Wills in *Hardacre and Gumley v. Purcell* held that the awkwardly-drawn Section 20 of the Act of 1842, which applies many of its provisions concerning books to the right of dramatic representation conferred by the Act of 1833, does not cut down in any way the rights as to representation enjoyed under the latter-mentioned Act. Section 1 of the Act of 1833 gives "the author of . . . any dramatic piece or entertainment composed and not printed and published by the author or his assignee . . . as his own property the sole liberty of representing or causing to be represented any such production as aforesaid." From this reading of the law, the author of a dramatic piece in manuscript has, as long as the piece is not publicly represented or printed, statutory playwright in perpetuity.

*Copyright [Printing right].*—Copyright is the exclusive liberty to print or otherwise multiply copies of a book, the term book meaning "every volume, part or division of a volume, pamphlet, sheet of letterpress, . . . map, chart, or plan." It will be plainer to use in this article the term printing right. Copyright, in the generic sense, covers both playwright and printing right, especially abroad.

There is no statutory printing right prior to printed or similar publication.

On publication of a book, etc., printing right therein runs therefrom for forty-two years, or alternatively for the author's life plus seven years. The statutory term is limited to forty-two years should the author not be living at the time of the first representation.

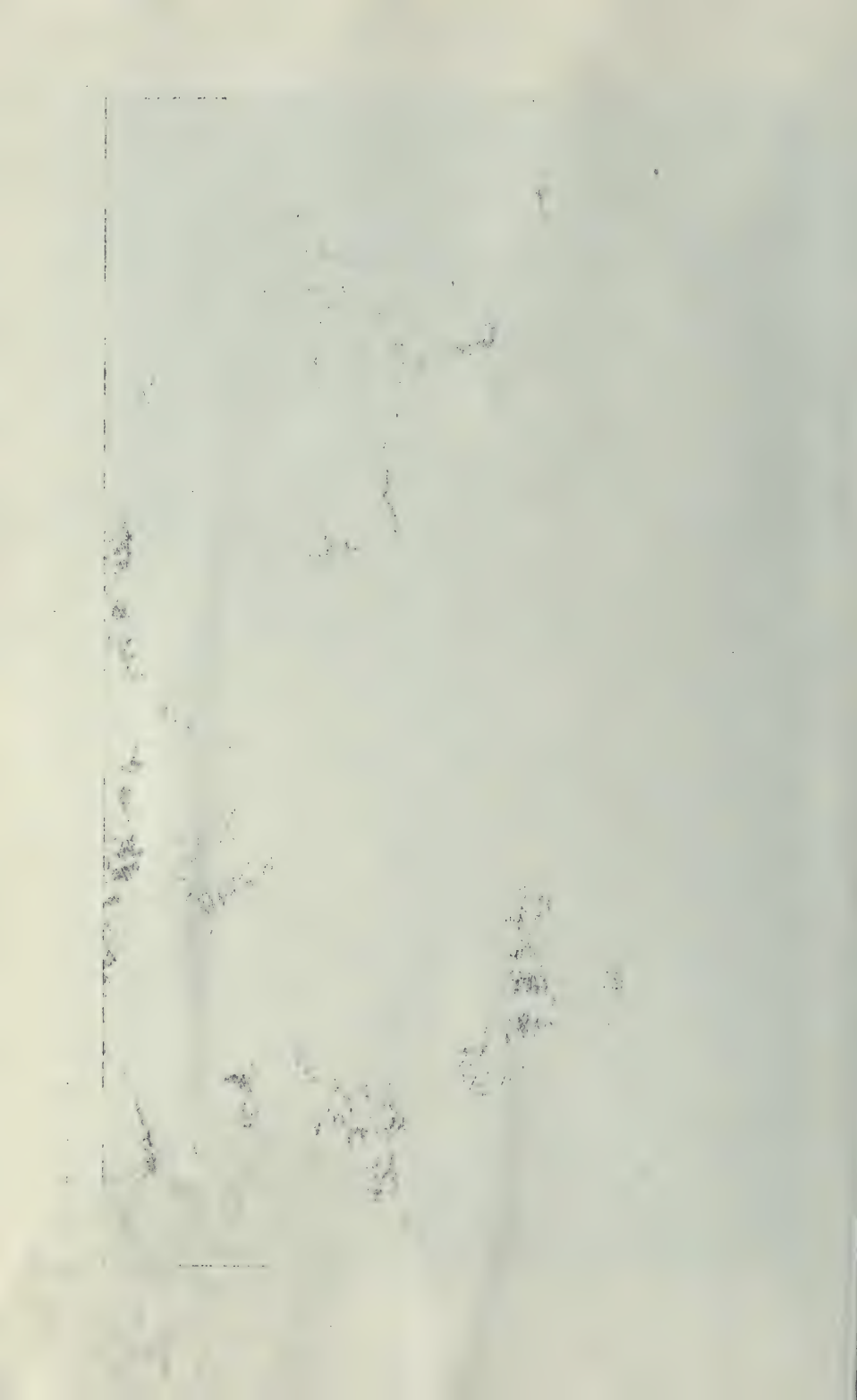
If the piece is printed but not represented, the author or assign has statutory printing right as provided for books dating from the time of publication, and he has, under the



MISS ANNIE HUGHES'S "MISS TOMMY" COMPANY ON TOUR.



Back Row: Miss Frances Davie, Mr. H. Douglas Greer, Mr. A. N. Chenley, Miss Vera Pole, Mr. F. Yearley, Miss Norah Vernon, Mr. Reginald T. Beach, Front Row: Mr. Charles Esdale, Miss Mabel Trevor, Mr. Rupert Lister, Miss Annie Hughes, Mr. Evelyn Vernon, Miss Mary Duggan.



Act of 1833, the right to restrain unauthorised representation. The playwright for the statutory term, as far as can be said, begins from the date of the first representation.

If the piece is represented but not printed the playwright runs for the statutory term from first representation, and the author can restrain unauthorised printing of his manuscript.

In both cases the power to restrain from representing (in the case of a play printed only) and from printing (in the case of a play represented only) may be perpetual.

In the event of posthumous publication, or of death intestate, the conditions are the same as given for playwright.

*Publication.*—Publication lies in either representation or printing. English law is singular in this respect. Other countries, including for English authors the important case of the United States, do not regard representation as publication. In the United States a play until printed enjoys protection at common law as an unpublished work. In English law a play publicly represented, not merely in the United Kingdom, but in any country, becomes a published work.

A serious complication arises here, because it is a requirement of our law that in the absence of satisfactory conventions between ourselves and foreign countries, first (or simultaneous) publication must take place within the British dominions (which is a term always including the United Kingdom). The International Copyright Act of 1844 says that the author of a work "first published out of Her Majesty's dominions shall have no copyright [or playwright] therein otherwise than such, if any, as he may become entitled to under this Act" [*i.e.*, by Orders in Council consequent on international agreement or treaty], and though the Act was modified by the Act of 1886 the substantial purpose of this provision remains.

Publication, from the point of print, is making a thing public in a manner in which it is accessible to all who choose to obtain it. Printing "for private circulation only" does not amount to publication. But a printed copy of a play, on sale, would be a published work.

A work printed and published in the United Kingdom or British possessions has no protection in the United States unless the copyright formalities of the latter country have been complied with.

*Registration.*—A dramatic piece represented but not printed does not require registration at Stationers' Hall, and a printed and published dramatic piece is not invalidated in its rights by non-registration, but prior to an action for infringement in the latter case registration must be effected. Registration, however, affords *prima facie* proof of an author's rights, whether playwright or printing right.

The fee for registration is 5s., and for a certified copy of entry an additional fee of 5s. is charged. The necessary forms, price 1d. each, may be had on application to the Registrar, Stationers' Hall, E.C. A dramatic piece cannot be registered before it is represented, nor as a book until published.

*Lord Chamberlain's License.*—No dramatic piece can legally be performed in Great Britain without the Lord Chamberlain's license. But the Lord Chamberlain has no playwright or similar jurisdiction.

A dramatic piece that is blasphemous, seditious, or immoral is not entitled to statutory protection, nor is it if it is fraudulent, wilfully professing to be other than it is for purposes of deceit. How far the *ipse dixit* of the Lord Chamberlain would be accepted, in point of playwright, as evidence of blasphemy, sedition, or immorality, it is difficult to say; but playwright in Great Britain is not much good in a dramatic piece with no license to perform.

The fee for the Lord Chamberlain's license for a dramatic piece is (1), in one act, one guinea; (2), in two or more acts, two guineas. The copy of the play for license should be addressed to the Lord Chamberlain's Office, St. James's Palace, S.W. The license is made out to the manager of the theatre at which the piece is to be performed. The piece must be sent seven clear days prior to the first performance.

The foregoing may be taken, I believe, as substantially right. On some of the points necessarily summarised here there are conflicting decisions, and on a few no rulings. In the latter case the conclusions are drawn from what is apparently the most reason-

able construction of the wording of obscure or contradictory portions of the Acts. Purely speculative points have been omitted, as far as possible, as not coming within the scope of the present article. There is, for example, the important question raised by

Mr. Justice Wills in *Hardacre and Gumley v. Purcell* as to the duration of playwright being governed, in the case of assignment, not by the author's life but that of the assign. In connection with these summarised points, however, the

### The International Position.



international position ought to be dealt with at some little length, not only because in the event of a successful play the oversea rights often become even more valuable than the home, but also because the home rights may be forfeited if the play has priority of publication in a country that is not a party to international copyright with us.

*Non-Union Countries.*—Passing reference has been made to the American case, which will need considering separately. In addition to the United States various countries are outside the Copyright Union. Apart from European countries, there are, taking them first, the South American States—the Argentine Republic, Paraguay, Uruguay, Peru, Bolivia; and the Central American—Guatemala, Salvador, Costa Rica, Honduras, Nicaragua—which, however, are under the Monte Video Convention and the Pan-American Convention respectively. Paraguay belongs to both Conventions. The Conventions are not accepted by Great Britain; and protection can only be secured by complying with the copyright formalities of those States; or by assignment; or by first publication (that is, issued from the press) in countries—France, for example—that, unlike ourselves, are parties to the former Convention, as far as the Argentine Republic and Paraguay are concerned, an arrangement that in certain circumstances secures protection in the other countries that are parties to the Conventions. There appears to be no protection for unpublished works under the Monte Video Convention or the Pan-American Convention, but in some of the countries or states such works in manuscript enjoy common law and other rights.

Outside the Copyright Union also are China, Corea, Siam, Mexico, Venezuela, Chili, Brazil, Ecuador, and Egypt. The only non-Union countries with which we have treaties securing international copyright are Austria and Hungary, though in a few cases, such as Turkey, China, and Egypt, playwright could probably be effected through the Consular Courts. As regards Austria, roughly speaking, British authors enjoy by treaty the same rights as natives. As regards Hungary, registration of the work must be made in that country as well as here.

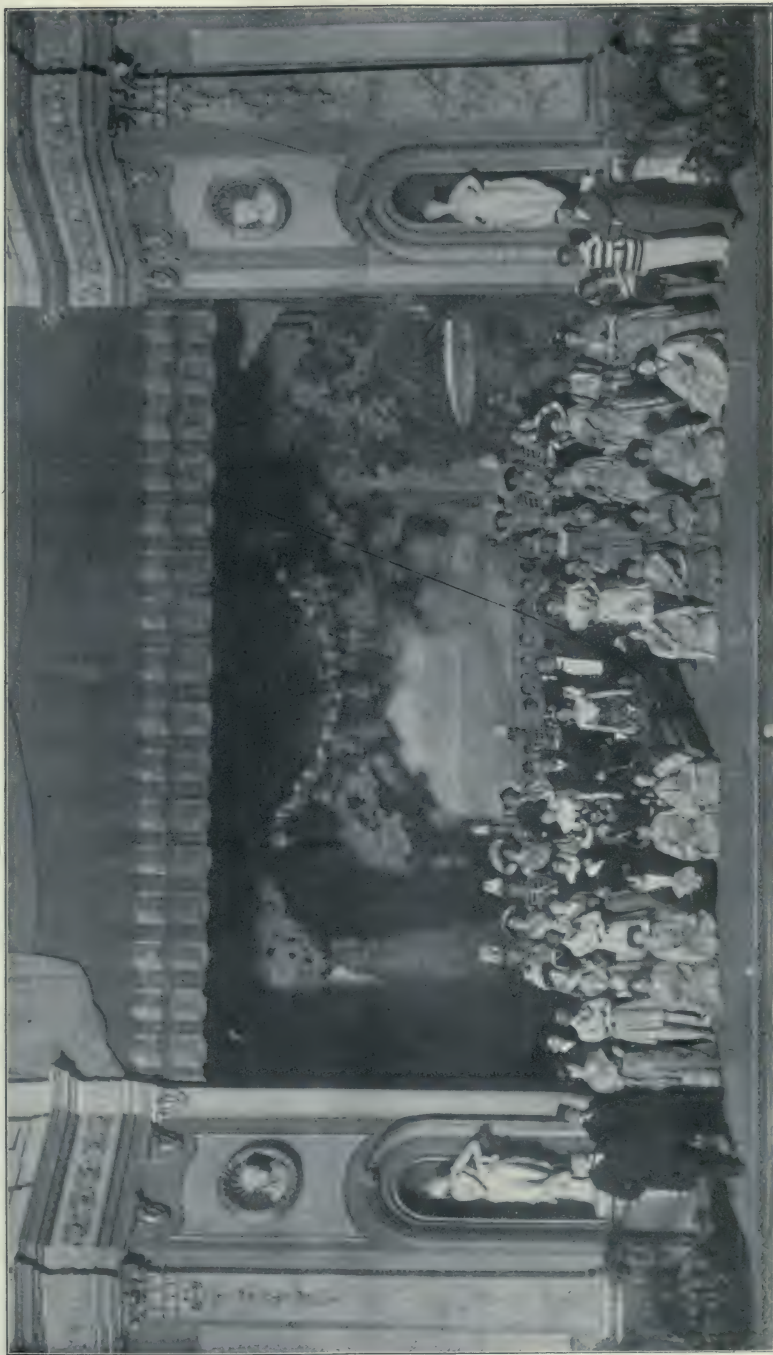
As well as Austria-Hungary, the European countries outside the Union are Russia, Finland, Holland (and the Dutch Indies), Portugal, San Marino, Montenegro, Roumania, Greece, and Turkey. Holland is very niggardly and exacting in the case of playwright. Playright in a printed play lasts only ten years, and the printing must be done in the country. If the play is not printed, playright is for life and thirty years, but the author must be domiciled in Holland. Here, at all events, "the fault of the Dutch is giving too little and asking too much." Columbia, with its manuscript copies, and life and 80 years for the period of protection, has as liberal a system as any, the international question—which is arranged by treaty with other countries—apart. Columbia has, like Costa Rica, an odd provision that if a play has not been registered within a year of first performance the work becomes public property for ten years, but will then be restored to the author or his assigns on registration within a year. Ten years is a heavy penalty, but is preferable to total forfeiture. Why, indeed, should an author or assign be penalised in so drastic a manner as forfeiture of rights for faults in procedure?

*Countries within the Union.*—The countries within the Union—that is, governed by the Berne Convention—are Great Britain, France, Germany, Italy, Belgium, Spain, Switzerland, Tunis, Hayti, Luxembourg, Monaco, Norway, Denmark, Sweden, and Japan. Broadly, an author, on compliance with the conditions of the law in the country of first publication, is protected in all countries to the Convention. In other words, what a country belonging to the Union does is to give a foreign author the rights which the laws of that country give to native authors, with the proviso that the period of copyright shall not exceed in duration that of the country of origin, which is the country of first publication. If the work is published in several countries simultaneously the duration of the rights is governed by the country that gives the shortest term of protection.

It must be borne in mind that in any circumstances the period of copyright for a foreign author cannot exceed here that granted by our laws to natives. Thus in Italy and Spain (with modifications) copyright is for life and 80 years; in France, Belgium, Norway, Sweden, Denmark, etc., life and 50 years; in Germany, Switzerland, Japan, life and 30 years; but in the United Kingdom the duration of rights would be brought into line, for acted or printed works, with our statutory period of 42 years or life and seven years. This point seems to stand in some need of clear statement.

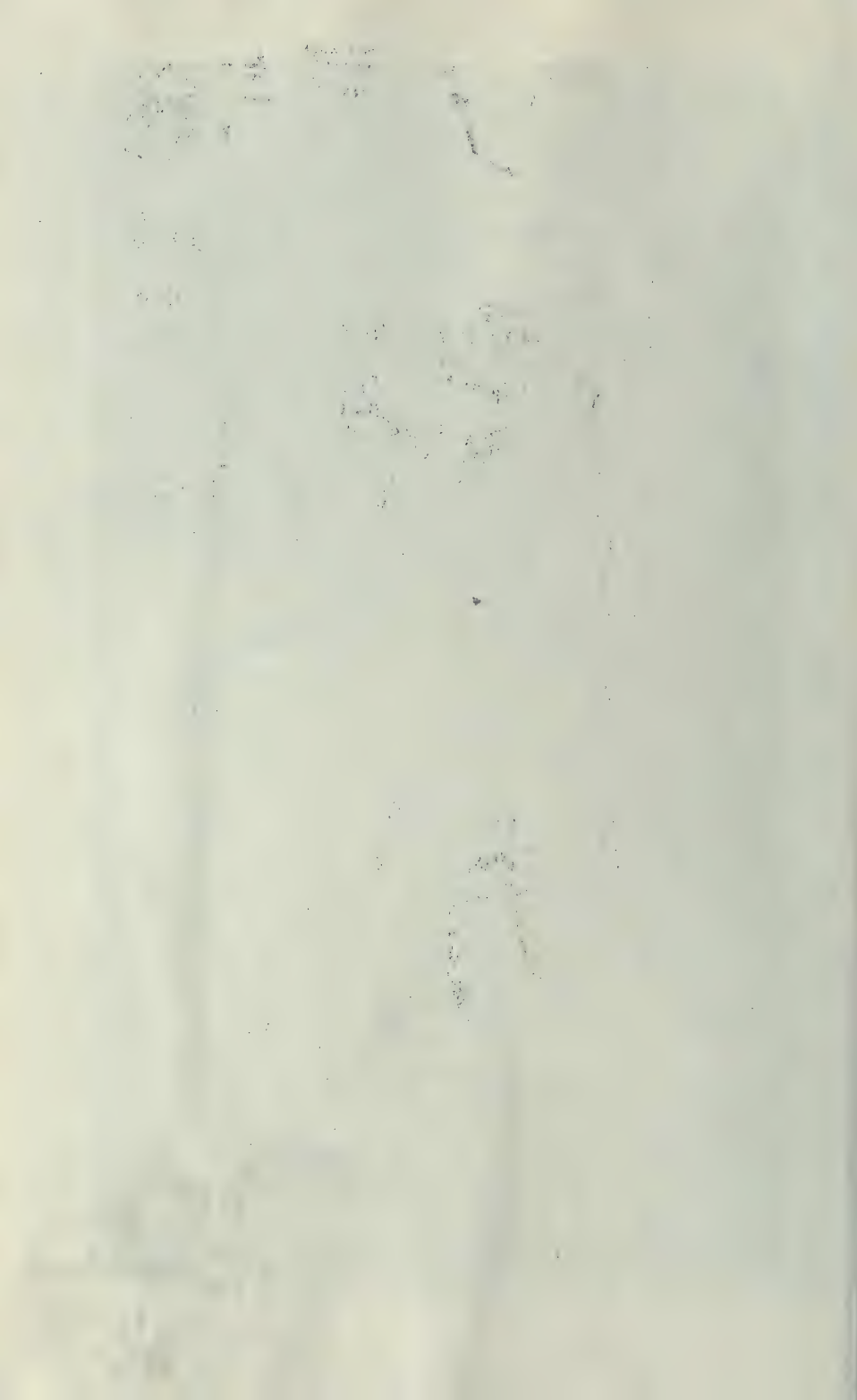
*The Declaration of Paris.*—Great Britain is not a party to what is known as the Declaration of Paris, 1896; and in this connection there is a point as to translations, in which the meaning of the word publication is involved. As has been explained, in

MR. J. BANNISTER HOWARD'S "BELLE OF NEW YORK" COMPANY AT THE CRYSTAL PALACE THEATRE.



Principals: Mr. WILFRED ESMOND (Manager), Mr. C. W. ANSON, RAY L. CODY, Mr. LIONEL YEOMAN, Mr. WALTER URIDGE, Miss WINNIE BROWNE, Mr. PADDY DUPRES, Miss EMILIE BOWMAN, Mr. JOHN DOKAN, Miss LILY MAXWELL, Mr. A. C. SANDOE, Miss FLORENCE HERSEL, Mr. FRANK LAWTON, Mr. ARTHUR LINFORTH.

[Russell.





English law representation is held to be publication, but abroad, under the Code, published works mean only works issued from the press. This distinction becomes especially important in view of translation. If an author wishes to secure his rights of translation within the Union, an authorised translation of his work must be forthcoming within ten years from the first publication of the work. Note the word publication. Under the Declaration, "the representation of a dramatic work does not constitute publication"—that is, "the issue of a work from the press to the public in one of the countries of the Union." Hence the author, in such circumstances, is freed from the ten years' proviso. Great Britain, not a party to the Declaration, applies to foreign plays that have been represented the ten years' proviso as to translation; and, therefore, the proviso holds good here in the case of translations of plays acted or printed in other countries subscribing to the Convention.

In the same Declaration, adapting a novel into a play or a play into a novel is brought in under article 10 of the Code, which says that "unauthorised indirect appropriations of a literary work, such as adaptations . . . are generally included amongst the illicit reproductions to which the present Convention applies." Great Britain did not subscribe to this amendment of the Code; for one reason, because English law does not recognise playwright in a novel, though the decision in the *Little Lord Fauntleroy* case has put a check on unauthorised adapting of novels. The author of a novel, though he has no playwright, yet can protect himself through his copyright—that is, his right to print or otherwise multiply copies of his book or any part thereof. A play must be set down in some form, and copies must be made for licensing purposes and for acting; and if that play contains matter reproduced textually from the novel, the adaptor is multiplying copies of a part of the book and infringing the copyright. However, playwright *per se* is not recognised in a novel.

*Impending Changes.*—Congress has before it at the present time a Bill codifying the United States copyright laws. Since the Chace Act was passed in 1891 these laws have been fruitful of vexed points, and though the Act has been considerably supplemented and amended, much remains in doubt. One very important question in respect of American playwright is whether the author of a dramatic or similar composition is obliged to deliver the two copies of his work required by the Librarian of Congress, Washington—whether he is obliged to deliver these copies in ordinary print, or whether typewriting or even manuscript copy will suffice.

### The American Position.

The American position for the dramatic author, home or alien, has the advantage over the British that representation is not held to be publication. An alien dramatist, as long as he keeps out of print, has protection against infringement in the United States. Moreover, he has the further great gain that his right—at common law—is not limited by a term of years, but is perpetual until publication. But the dramatic author, should he print his work and not comply with certain conditions of the American law, forfeits his rights in the States. The Chace Act certainly seemed to make a dramatic composition free from some onerous provisions—especially from the point of view of alien authors—applying in the case of ordinary books. From the text of the Act it did not appear to be necessary either for the registration copies to be in print or for the print to be made from "type set within the limits of the United States, or from plates made therefrom." In the case of books, copies from type set in the States were clearly necessary, but there was nothing in the Act placing the same condition on a work not primarily intended for reading. Indeed, it appeared to be the intention of the Act to exempt plays *inter alia* in this respect. Amending Acts did not alter the Act in this particular bearing on plays. Yet, as I have before pointed out, the matter could not be taken as absolutely clear, in any case as regarded the deposit of type-written instead of printed copies. Moreover, the codifying Bill already referred to practically admitted, when introduced, the uncertainty of the position, and proposed to simplify and define it by providing that a single manuscript copy of the title and of the work should suffice in the case of a work copies of which were not reproduced for sale, "if the work be a lecture or a similar product, or a dramatic or musical composition." Should the work be issued in ordinary book form for sale—as many English plays now are—then, if only a manuscript copy had been deposited, copyright would not exist. However, if copyright were obtained by the first method, and book publication followed at any subsequent period, copyright could be protected by delivering two copies of the printed edition within thirty days of issue. It is on these lines that the new law on the point will probably run, but for the time being statutory copyright in the United States is governed by the Revised Statutes 4,948 to 4,970.

*Present Statutory Copyright Procedure.*—Well, on the point just discussed, it has now been held by a recent decision of the Courts that the deposit of typewritten copies is not a compliance with the law.\* But it is not compulsory in the case of a play to print the two copies required for filing at Washington from type set in the States. Statutory copyright, which includes playwright in the States, as has been said, is dependent on registration and on filing of copies. Copyright is secured by filing the title and depositing copies at Washington. In the first place, the author or proprietor of a play, as the case may be, must on or before the day of publication in the United States or any other country deliver at the office of the Register of Copyrights, Washington, a printed copy of the title. The second step is to deposit two printed copies of the play at Washington, also on or before the day of publication. The entries must be made as those of a dramatic composition, not a book. It seems that if entered as a dramatic composition a play, though published for sale in this country as a book, will not be so regarded at Washington, and will be free from the obligation of printing from type set in the States.

The rights secured by this course are very ample indeed, covering every kind of infringement. Infringement is under the statutes punishable not only by fine but also imprisonment, the maximum sentence being one year. In addition, certain States have penal statutes for the punishment of unauthorised performance of plays. Such States are New York, Louisiana, Pennsylvania, Ohio, New Jersey, and Massachusetts. These statutes apply to unprotected works—a class to which any English play, represented here but not printed for general sale, belongs.

Authors of foreign works—works not in English—can take advantage of a provision of the statutes affording interim protection for twelve months on deposit of one copy of any such work within thirty days of first publication in any "proclaimed" country. A proclaimed country is one admitted, on reciprocal terms, to benefit for its citizens under the statutes. Great Britain is amongst the proclaimed countries.

*Duration.*—In an unpublished play—that is, one not printed and published—the common law right is perpetual. The statutory copyright period, dating from due registration and filing at Washington, runs for 28 years; and the author, if he is living, or his wife or children, if he is dead, may obtain a further term of 14 years on re-complying with the regulations for original copyrights. There appears to be no decision whether a printed play is limited to this gross period of 42 years, or whether it is without limit. As the property becomes a copyright under the statutes, the statutory period for copyrights is presumptively applicable.

The fee for registration of a title for alien authors is one dollar, and the fee for a certificate of copyright (which is optional) is half a dollar.

The procedure in taking out the statutory rights in the United States is much facilitated by the explicit direction issued by the Government Department. A copy of it may no doubt be had on application to the Registrar of Copyrights, whose address is Copyright Office, Library of Congress, Washington, D.C.

It will be seen that dramatic authors wanting protection for their works at home and abroad have, broadly, three courses before them. One is to keep a piece in manuscript, another to give it public representation, and the third to print it as a book. If, as seems

### **The Play in Manuscript.**

probable from Reichardt v. Sapte, an author has statutory right in a completed manuscript under the Act of 1833, the "scratch" playwright performance is not only unnecessary as a means of exchanging protection at common law for statutory playwright, but is supererogatory and undesirable, except where production of the play is contemplated outside the Copyright Union prior to home production. The statutory period of playwright begins from the time of stage performance; hence it is as well to defer the date of this period as long as possible. If the statutory playwright is in the manuscript, it is unnecessary, except in the event of production in a non-Union country, to take out here, until obliged, a further form of statutory playwright that is limited in duration. Perhaps it may be said that performance gives a measure of security against, say, plagiarism not possible in a piece in manuscript. In manuscript, however, may be held as covering typewriting, and even printing, so long as it is printing for private circulation. It

\*Typewritten copies have been deposited with the Librarian at the owner's risk. Under this decision authors are placed in a serious position should they have printed their works without giving the United States simultaneous publication. But representation is not publication in the States, and a piece acted but not printed would probably not have lost its rights at common law by an irregular deposit of typewritten copies. A regular deposit of copies with registration of title is held to be publication in the case of a book (*Wright v. Eisle*, N.Y.).

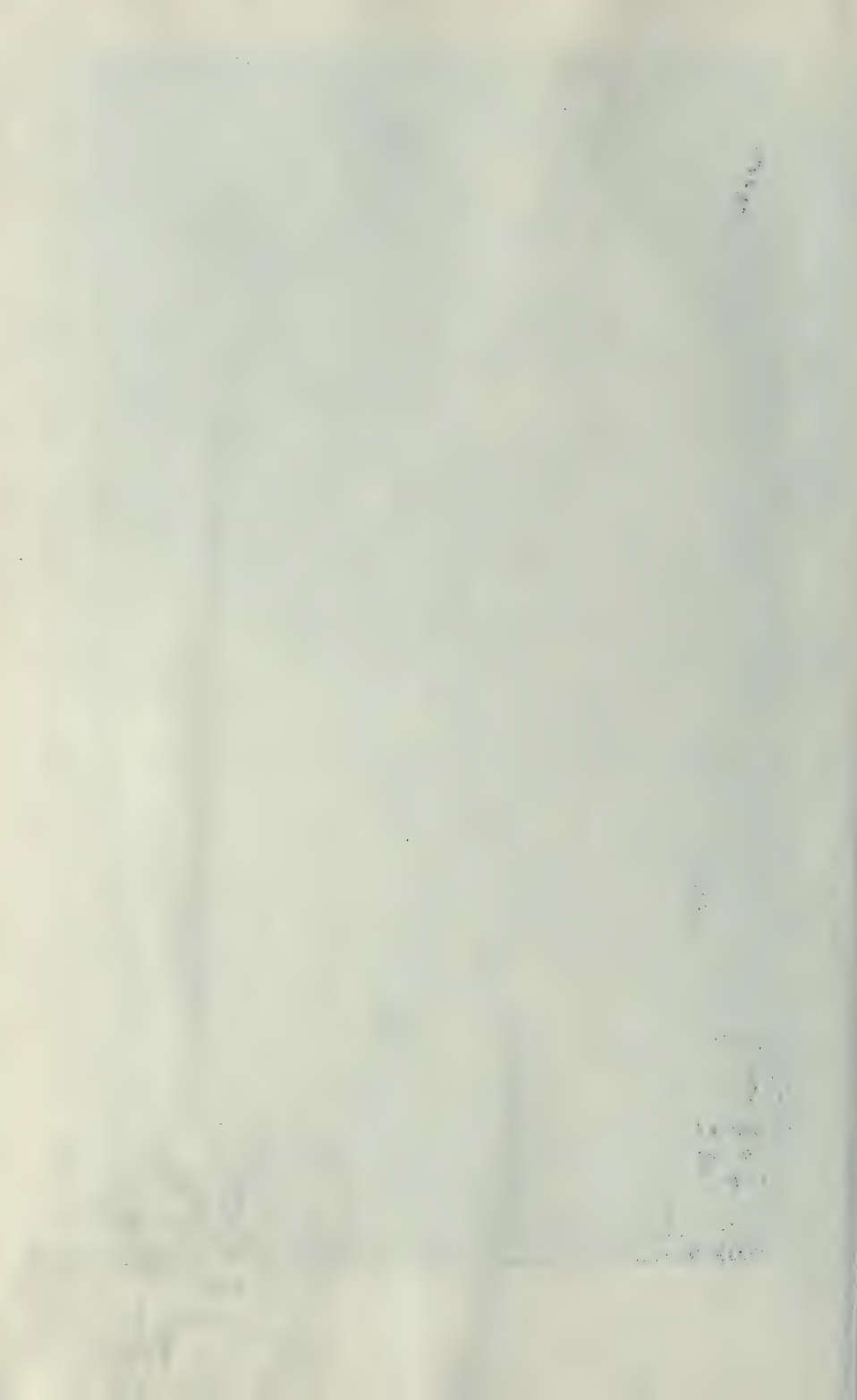


MR. WENTWORTH CROKE'S "THE CHRISTIAN" COMPANY—ON TOUR.



Reading from left to right:—Back row (standing): Mr. P. G. TWYMAN, Miss D. MILNE, Miss KATE LEE, Mr. J. J. HOOKER, Miss M. HAYDEN, Mr. E. LING, Miss M. DUDLEY, Mr. A. E. MASKELL. (Seated) Mr. B. CONWAY (Stage Manager), Mr. W. J. BUTLER, Miss D. SCUDAMORE, Mr. F. BERESFORD, Mr. W. W. NOY, Mr. FRANK BRIANSON (Manager). Front Row, Mr. A. LEE, Miss N. HASTINGS, Mr. J. RYAN.





should not be difficult, at the time of completion of manuscript, to secure proof of the fact and of the contents of the manuscript. In *Reichardt v. Sapte* it was alleged that *A Lucky Dog* was in substance the same as plaintiff's play *The Picture Dealer*. But the defendants were able to show that *A Lucky Dog* had been completed in manuscript in 1890, whereas *The Picture Dealer* was not so completed until 1892, though it was performed in the latter year four days in advance of *A Lucky Dog*. Similarly it has been proved in Court that plays represented in public have been plagiarisms from plays in manuscript, and damages have been recovered. An isolated performance, with the plot made public in detail, as often happens in the professional press, seems likely to offer greater risk of plagiarism—at all events of the idea, alike the most valuable and vulnerable part of a play—than submitting copies of the piece privately in different quarters.

*In the United Kingdom.*—Upon its first public representation a play acquires certain statutory rights as regards the United Kingdom and British possessions, the foreign countries to the Berne Convention, etc.; and at the same time it retains its common-law rights in those countries which do not treat performance as publication. Hence it is protected, and cannot either be performed or printed without authority in the United Kingdom, British possessions, France and French Colonies, Germany, Belgium, Italy, Spain, Switzerland, Luxembourg, Tunis, Monaco, Norway,

### The Play in Representation.

Sweden, Denmark, and Japan (Copyright Union), Austria-Hungary (treaty; local registration as regards Uruguay), San Marino Republic (treaty with Italy), United States, Hawaii, Porto Rico (at common law), Egypt (consular Court), and probably in Turkey, China, Corea; and in Nicaragua (if local production takes place within four years).

Registration of playwright at Stationers' Hall is optional, but it is advisable.

Local registration in Australia and New Zealand confers rights in the Australian Commonwealth and New Zealand, supplemental to those under the Imperial Acts.

In New Zealand, Newfoundland, and also Canada the duration of the rights is varied by local law in the case of first publication there. In Canada and Newfoundland the maximum copyright period is forty-two years, and in New Zealand (for a printed play) twenty-eight years, or alternatively the author's life. Otherwise the duration of rights is uniform for the British dominions. Local registration in British possessions is often necessary prior to local action for infringement, etc.

*In British Possessions.*—First representation of a play in any British possession secures statutory protection throughout the Empire, and also in the countries belonging to the Copyright Union, etc. Canada is not a party to the Austria-Hungary treaty. In the case of representation there must be registration in the Australian Commonwealth, Natal, and the Transvaal. Registration at Stationers' Hall is not compulsory, but is certainly to be recommended.

*Elsewhere.*—In the event of representation in any country not a party to international copyright with us, the piece must be published, either by public performance or in book form, in the British dominions before or at the same time as the representation in that country. Such publication within a country with which we had copyright conventions would also answer the same purpose, though in that event the rights would be subject to the provisions of international copyright.

A dramatic piece neither represented nor printed in the British dominions nor in the Copyright Union nor in Austria-Hungary at or before representation or printing in the United States or countries similarly situated, has no playwright or printing right in the United Kingdom.

A dramatic piece printed for sale is in English law a book and is subject to all the provisions affecting books. Registration at Stationers' Hall is not compulsory at the time of publication, but it is a condition precedent to suing for infringement. First or simultaneous publication in the United Kingdom gives therein the statutory rights to print or otherwise multiply copies, and similar rights in the British possessions (which may be locally added to in some colonies), and a full copyright protection in the countries belonging to the Union.

### The Play in Print.

In the United States (and other countries) the common-law rights in a play cease to exist when the piece is published in book form. Unless publication takes place in the United States on or before publication here, and conforms with the copyright law as already explained, the piece enjoys no protection there, falling into the common-domain. Similarly, a play printed as a book and published in the United States would forfeit all

rights in this country unless it had simultaneous publication here, in a British possession, or in a protected country, by either printing or representation.

In the case of first publication in British possessions much the same state of things applies. Local formalities as to registration of titles and copies have to be observed. In the absence of such local requirements, registration should be made at Stationers' Hall.

There is no obligation as regards playwright and printing right for the British dominions upon authors or their legal representatives to be British subjects or citizens, nor as regards international copyright within the Union, that they shall belong to one of the countries of the Union. Norway and Sweden, however, require that the author or his publisher shall so belong.

It has been noted in connection with the Declaration of Paris, 1896, that there is in the United Kingdom no recognition of playwright in a novel. Provided none of the dialogue is used a playwright is free to make a dramatic piece out of a published novel, though the public odium attaching to this course—that is to a dramatisation in defiance of the wishes of the writer or owner of the novel—is now so strong that few managers of position would care to lend themselves to presenting a piece derived in this way.

### **Dramatisation of Novels.**

The printing right in a novel is infringed when portions of the dialogue are reproduced in the copies of the play made by the unauthorised adaptor. The soundness of the decision to this effect in *Warne v. Seeborn* has been a good deal questioned. It seems rather to have been overlooked that the decision followed to a great extent on the ruling of Vice-Chancellor Wood in *Tinsley v. Lacy*. The defendant, the well-known theatrical bookseller, had published two unauthorised dramatisations of "*Aurora Floyd*" and "*Lady Audley's Secret*," in which actual passages of the dialogue were reproduced. In either case there was multiplying of copies in portions of a copyright work.

Assuming that there is statutory playwright in a dramatic piece or manuscript, it may be suggested that the simplest course of protection for a novelist to take is to throw his novel into rough dramatic form as a play. There would seem to be no need to print. But he must make the dramatisation not later than at the time of publishing his novel. According to *Toole v. Young*, an author cannot protect his novel from dramatisation by making his own dramatic version after publication of the novel.

Though not a party to the Declaration of Paris, 1896, Great Britain was one of the signatories to the Additional Act of Paris which preceded the Declaration in the same year. That Act (Article V.) gives an author belonging to any one of the countries of

### **Adaptations and Translations.**

the Union, or his lawful representative, the exclusive right in the other countries to make or authorise the translation of his work during the entire period of his right over the original work, save that this right ceases to exist if the author does not avail himself of it within ten years from the first publication of the original work. In order to avail himself of it he must publish or cause to be published a translation, in the language for which protection is claimed, in one of the countries of the Union.

Apart from the British dominions, the ten years' proviso does not apply if the original play is only represented and not issued from the press to the public.

Adaptations of foreign plays are also covered. But if an adaptation is so made as to confer on a foreign play the character of a fresh work, action for infringement might not lie against the adaptor or his representative.

A foreign novel, though published within the Union, is, in common with an English one, without playwright in the United Kingdom and in the British possessions, except where there are Colonial Acts to the contrary. In the other countries of the Union a novel is protected from unauthorised dramatisation under the Declaration.

The Act of 1842 speaks of "a sheet of letterpress" as matter for copyright, and conceivably there might be copyright in a very long and distinctive title, requiring an unusual amount of invention. But generally a title pertains to the character of a

### **Trade Value in Titles.**

trade mark. The use of a title employed before, or of a colourable imitation, especially with intent to deceive, will be restrained by the courts if it is an injury to property. James, L.J., said: "Where a man sells a work under the name or the title of another man or another man's work, that is not an invasion of copyright, but a common-law fraud." Fraud need not necessarily be proved.

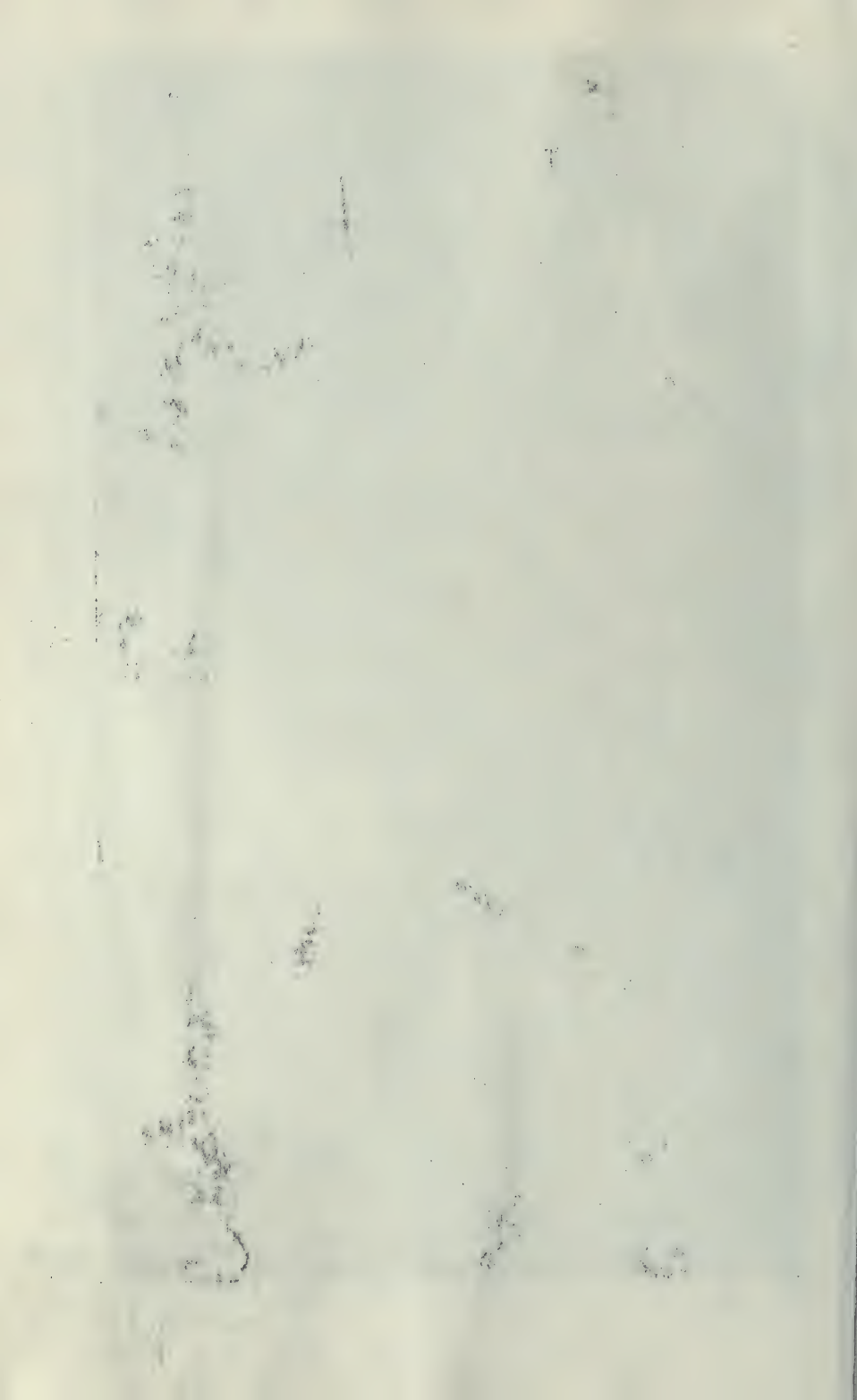
Registration affords *prima facie* evidence of a title. How far such use of the title as is given by an isolated playwright performance of a piece establishes property in a title it



# HARDIE AND VON LEER'S "TWO LANCASHIRE LASSES IN LONDON" COMPANY—ON TOUR.



Reading from left to right: (Standing) Mr. EDWARD CHESTER, Miss EVELYN SHAW, Mr. CHRIS MASON, Mr. ARTHUR ELWYN, Mr. E. RAYSON-COTSENS, Mr. ERNEST METCALFE (Advertising Manager), Mr. HERBERT PEARSON, Mr. J. SKINNER (Master Carpenter), Mr. HENRY WOOD. (Seated) Mr. A. ROOPE (Property Master), Miss ALICE FORSTER, Miss ADA D. HATCHWELL, Miss LUCY FORSTER, Miss RONALD VAYNE, Miss MARGUERITE TREYOSPER, Mr. DICK WINSLOW (Business Manager), Mr. W. W. WALMESLEY.



is difficult to say, but in such circumstances the author would no doubt have a right to use the title equally with any subsequent user within a reasonable period.

An assignment of playright or printing right must be in writing, but need not be witnessed. In the case of an unrepresented and unprinted work, probably the assignment need not be in writing. The best mode is by an entry of assignment at Stationers' Hall. An assignment of copyright does not carry with it the playright unless the transfer of this right is specified.

### Assignment.

Where the playright or copyright belongs to joint owners, a part owner cannot assign the whole property, but he may assign his individual interest. Playright and printing right may of course be separately disposed of, and either is to some extent divisible as to locality and to time. For example, London rights, provincial rights, fit-up rights, Colonial and foreign rights in a play may be assigned in different directions; and playright and printing right may be assigned for any period within the unexpired statutory period.

*License.*—The owner of playright or printing right can, apart from assignment, grant a license to print or perform. A license gives a privilege to represent or print, but no proprietary rights. The registered proprietor would sue for infringement, not the licensee. A license is revocable. To give a license is, in ordinary working arrangements, a preferable mode to assignment.

What the nature of a dramatic piece is, what a place of entertainment is, what playright and printing right are, and the conditions of copyright, British and international, have now been explained in terms that, however brief, are, it is hoped,

### Infringement and Remedies.

sufficiently simple to enable an author or a manager, or anyone concerned, to recognise an act of infringement. Remedies are provided for (1) an unrepresented and unprinted piece by a common-law action for damages and an injunction, and also by summons at a summary Court for wrongful detention of manuscript; (2) for an infringement of printing right (*a*) action for penalties or damages, (*b*) injunction to restrain further representation; and (3) for infringement of printing right, (*a*) action for damages, (*b*) seizure of piratical copies, and (*c*) injunction to restrain further multiplication. An action for infringement cannot be brought after one year from the act complained of. It is not required that the infringement shall be wilful. An action must be brought in the country where the infringement takes place.

An action does not, generally speaking, lie in this country against owners or managers of theatres for infringement of playright unless they or their agents represent or cause to be represented, or are partners in the representation of, pieces acted without authority.

The adhesion of Great Britain to the Berne Convention, the passing of the International and Colonial Act of 1886, and the issue of various Orders in Council, then and subsequently, did much to improve the position of authors and owners, particularly as

### Playright Reform.

regards publication in parts of the British dominions other than the United Kingdom. The effect of the 1886 Act in this respect seems to have travelled slowly in some directions, for Mr. T. E. Scrutton, K.C., in the 1896 edition of his work, "The Law of Copyright," made the erroneous statement that to secure statutory protection "a dramatic composition must be communicated to the public, whether by printing or performance, for the first time in the United Kingdom"; whereas the Act of 1886 extended to the British possessions the provisions of the Copyright Acts "in like manner as they apply to a work first produced in the United Kingdom." The Act speaks of "a literary or artistic work," it is true, but this term in the definitions covers a dramatic piece. In any event, the legislation brought about by our adhesion to the Berne Convention, in addition to affording protection in the other countries to the Union, enabled British authors to represent or print in any part of the British dominions (which they may not have been free to do in this way previously), and also afforded similar protection to alien authors, whether belonging to any country to the Code or not, provided first (or simultaneous) representation or printing took place in a British possession.\*

But British dramatic copyright, from the point of view of the working stage, from the point of view of playwrights and managers, is in a far from satisfactory state. It is

\* The Order in Council of 1887 said that an author not a subject or citizen of one of the foreign countries to the Convention must protect any copyright through his publisher, but a later Order did away with this requirement.



doubtful and obscure in a good deal; it is defective; it is cumbrous in operation; it is costly and slow-moving for purposes of prosecution.

*Suggested Revisions.*—There are many directions in which it needs amendment. Amongst other revisions, it is surely reasonable to suggest the following:—Titles should have statutory protection, registration should be improved and enlarged, preferably in conjunction with a new Office of Plays (a public department to which the Lord Chamberlain's powers as Censor might be transferred as simply those of an examiner, who would report to a special tribunal); the performing rights in plays should be acquirable under clear and inexpensive conditions; representation should not be held to be publication; the full home rights of the owner should not be liable to any sort of absolute forfeiture, only lapsing in accordance with the statutory period; playwright in novels should be established; and powers should be vested in summary Courts to deal promptly with cases of infringement. Moreover, there is the question of the duration of rights. Life and 30 years would only afford our authors protection for a maximum period that would still leave them in a position very inferior to that of foreign authors under the Berne Convention.

No doubt, if statutory playwright lies in a completed manuscript, there could be no simpler investitive fact. But if an author could register his manuscript and deposit a copy, typewritten or printed, at Stationers' Hall or at an Office of Plays, as the case might be, the surrounding circumstances of security would be improved.

*Publication and the Code.*—A deposit of this kind need not amount to publication. Nor should performance. If performance were not publication, our authors and managers would not be compelled to represent (or print) simultaneously in this country or in a British possession or Union country in the event of performance in the United States or in other countries not parties to the Berne Convention. And this restriction of publication to the issue of works from the press would bring us in line with the general usage in this respect under the Berne Convention, and enable us to become parties (if also we recognised playwright in novels) to the Declaration of Paris, 1896. Our present want of unanimity with other Union countries is productive of exceptional and undesirable treatment as to country of origin, duration of protection, and some of the rights of authors, as in translations and in dramatisations from novels.

*Legislation.*—A Copyright Bill has been in print for a number of years now. It is a Rip Van Winkle sort of Bill, going to sleep for long periods. The last to be heard of it was that it was under consideration by the Board of Trade. The Bill is a good one in many respects, but it has been drawn chiefly in the interests of novelists and printers. That is not from any *malice prepense*, but simply because the drafting fell into the hands of literary men and publishers, and dramatists and managers had little or nothing to do with it. The three best things in the Bill are the provisions that (1) define the right of dramatisation "in a book which is a work of fiction in prose or in verse"; (2) prohibit "the conversion or adaptation of a dramatic work into any other form of work, dramatic or otherwise"; and (3) afford a summary remedy for an infringement of the performing right—*i.e.*, enable the owner to summon the offender at the local police-court. But, as has been seen, there is much else that requires amendment; and if ever the Bill gets through Parliament—and these abortive years are scarcely encouraging—it must not go without the strongest attempt to supplement its provisions properly on the dramatic side.

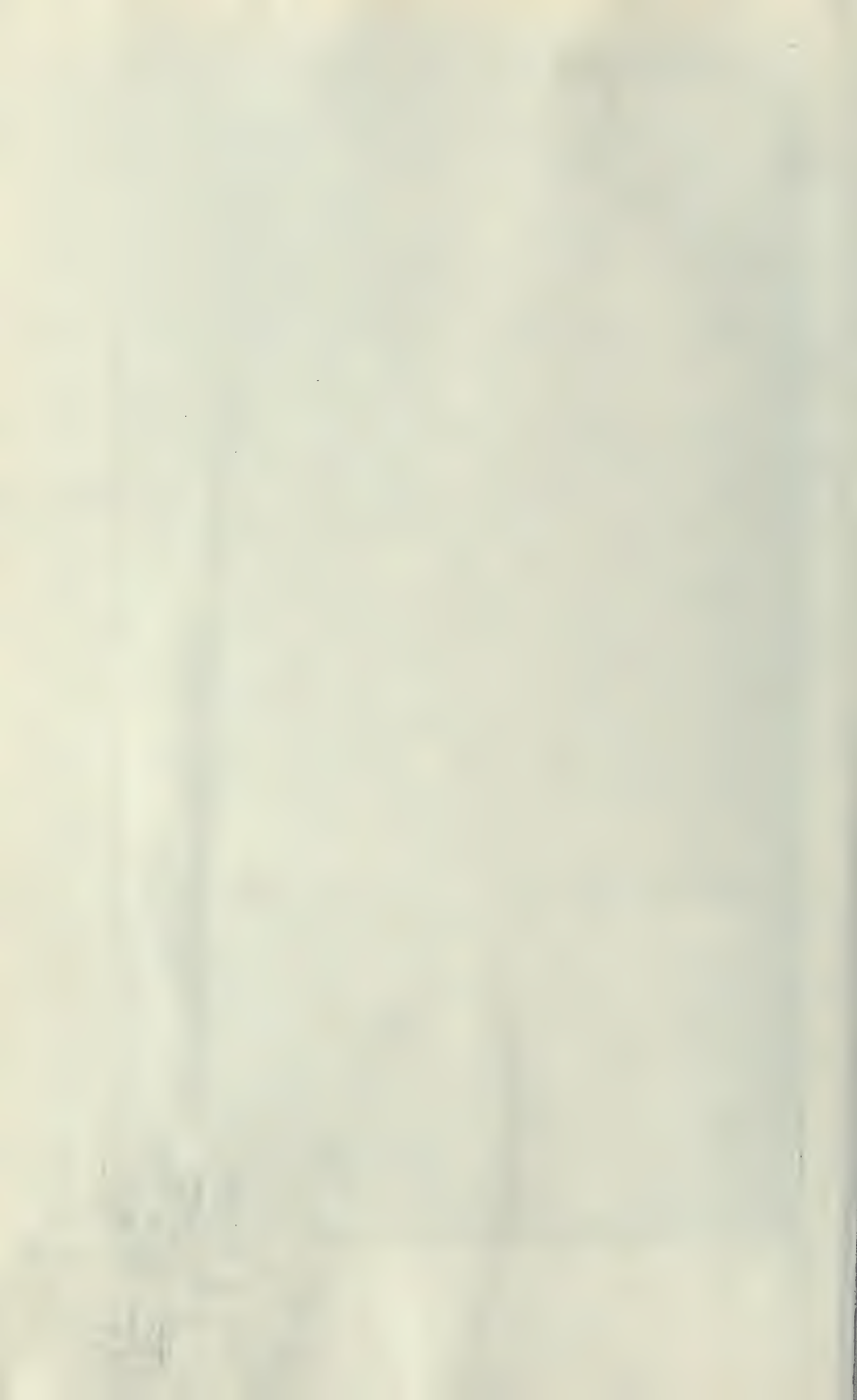


MR. WENTWORTH CROKE'S "THE PRODIGAL SON" COMPANY.



Company: Misses MARGARET BRODIE, MAUDE STEWART DREWRY, BARBARA GOTT, NELLIE B. GILBERTE, MARIE HARCOURT, NELLIE CHAUNCEY MORRIS, MARGARET MURCH, ETHEL PERCIVAL, MAY ROSINE, MESSRS. WENTWORTH CROKE, WILLIE ELLIOTT, R. A. GREEN, B. H. GILBERT, J. POOLE KIRKWOOD, MONTAGUE LANE, CHAS. A. MAYNARD, CHAUNCEY MORRIS, HUGH MONTGOMERY, ARTHUR H. PARKINSON, PHILIP RENOUF, HOWARD STURGESS, HENRY WATSON, H. LOUIS WILSON.

[Dover Street Studios.]





## ACTORS' DAY.

THE initiation of Actors' Day took place on Thursday, October 18, 1906. The Organising Committee appointed by the Council of the Actors' Association were Messrs. Acton Bond, A. E. Drinkwater, Norman McKinnel, Cecil Raleigh, and Brandon Thomas. The Trustees, Sir George Lewis, Sir Squire Bancroft, and Mr. George R. Sims. The idea was thus set out:—

That in every Theatre in the United Kingdom, on one night in every year, actors should combine to make provision for their Funds and Charities. That the date shall be the third Thursday in October. Actors and Actresses, wherever acting, are asked to give their services for this one night without salary. Authors are invited to allow their plays to be acted for this one night without fee. Managers are invited, for this one night, to give their total receipts.

The week immediately prior to Actors' Day, Mr. Norman McKinnel, writing in his capacity as a member of the Organising Committee, thus defined the objects of Actors' Day in the columns of THE STAGE.

"With reference to numerous inquiries addressed to me as a member of the Organising Committee, *it cannot be too clearly understood* :—

(1) That the Actors' Day Fund has nothing whatever to do with the Actors' Association. The Council of the Actors' Association merely supplies the necessary machinery for the preliminary organisation of the fund.

(2) The Actors' Day Fund will be distributed among the recognised theatrical funds and charities in such proportions and in such manner as may be decided by Sir George Lewis, Sir Squire Bancroft, and Mr. George R. Sims, the Trustees, whose names, I think, are a sufficient guarantee that the best possible use will be made of the money.

(3) If the Actors' Day Fund is properly supported, all existing and approved theatrical charities will benefit to a far greater extent than has ever been, or ever will be, the case from the present subscription system."

The result of the collection was not made known until January 10, 1907, when at a meeting held in the St. James's, with Sir Squire Bancroft in the chair, the report of the Organising Committee disclosed that though before the appointed day the Committee had 2,214 promises of support, only about 867 of this number actually gave to the Fund, the amount received being £1,469 2s. 1d. The appointment of an Advisory Board was confirmed at this meeting, and it was left with the Board to draw up a scheme for the distribution of the money collected.

At a meeting of the Advisory Board in February a resolution was moved by Mr. Beerbohm Tree, seconded by Mr. Arthur Bourchier, and passed that the three theatrical charities—the Actors' Benevolent Fund, the Actors' Orphanage Fund, and the Theatrical Ladies' Guild—should be re-imbursed any deficit in subscriptions which the institution of Actors' Day had caused, and that the balance available should be placed in the hands of the Trustees to be dealt with by a scheme which should be discussed by the Advisory Board, assisted by expert advice, which should be based on the principle that contributors only should be entitled to relief. In March the Advisory Board issued a statement which varied to some extent this resolution, for in regard to the three charities concerned the following recommendation was made:—

That within a period of years (not less than five and not more than ten) those charities to which Actors' Day will have so largely contributed shall be asked in so far as their annual income is concerned to conform to the rule governing the Special Actors' Day Subscribers' Fund—*i.e.* that all who have not for a certain number of years, to be hereafter fixed, contributed to Actors' Day shall be debarred from all assistance and benefits from any of those funds; but this will be asked only in so far as that annual income is concerned, and shall in no way affect the disposal of the income derived from their invested funds.

Still further varying their attitude the Advisory Board made certain proposals to the Committee of the Benevolent Fund which were such as to require the practical reconstitution of the Benevolent Fund on a basis on which the Advisory Board should have control equal with that of the Benevolent Fund Committee in return for any amount Actors' Day might bring to the Benevolent Fund. They were, roughly :—

1. That the proceeds of Actors' Day be combined with actors' yearly subscriptions to the Benevolent Fund.
2. That Actors' Saturday be abolished.
3. That the Benevolent Fund should change its name and be called the Actors' Fund.
4. That it be governed by a committee of the Actors' Benevolent Fund and an equal number of representatives of the Advisory Board.
5. That contributors only should be entitled to relief.
6. That proportionate provision should be made by this joint committee for the Actors' Orphanage Fund and the Theatrical Ladies' Guild, and any further theatrical charity that might be mutually agreed upon.

The Committee of the Benevolent Fund, however, declined to entertain the suggestions made. Eventually the Advisory Board handed over £622 14s. 7d. to the Benevolent Fund; £40 to the Orphanage Fund; and £40 to the Theatrical Ladies' Guild. This absorbed £702 14s. 7d., and left after expenses had been paid a balance of £716 12s. 11d. When Actors' Day again came round on October 17, 1907, £705 11s. 11d. of this sum was in hand, the balance having been spent in grants and loans. The Board had then issued a statement in which they said that they had recommended the Trustees to set apart £650 of this for those contributing on the understanding that such contributions should be set apart for the exclusive benefit of those who gave one night's salary once a year for mutual help in case of need.

They also stated that, profiting by the experience of the preceding year, the Advisory Board had decided that contributions might be sent :—

1. On the understanding that such contributions shall be set apart for the exclusive benefit of those who contribute one night's salary once a year for mutual help in case of need. A separate register of these names will be kept, and none whose names are not on this register can, under any circumstances, derive benefit from the money contributed on this condition.

All who are not playing on Actors' Day are asked, if they are in a position to do so, to send a proportionate contribution to the trustees. But provided they have in previous years, when playing, always contributed their night's salary, their names will remain on the register, on condition of their communicating with the Advisory Board.

Exceptional cases of short engagements will be dealt with at the discretion of the Advisory Board

2. Contributions may be sent as a gift, without condition, for the Actors' Benevolent Fund, the Actors' Orphanage, or the Ladies' Theatrical Guild. In all such cases the names of the contributors will be published. Their contributions will be sent to the charity specified, with the recommendation of the Advisory Board that they should rank as subscribers to that particular charity. But their names will not be included in the separate register of those who contribute under the condition of Section 1, and they will not be entitled to apply for benefit to the Actors' Day Advisory Board, such benefit being exclusively reserved for those who contribute at least one night's salary for that purpose.

3. Contributions may be sent as a gift, without condition, to be divided between the objects set forth in Sections 1 and 2, or any of them. The names of such contributors will be published, but will not be included in the separate register of those who contribute under the conditions of Section 1, and they will not be entitled to apply for benefit to the Actors' Day Advisory Board, such benefit being exclusively reserved for those who contribute at least one night's salary for that purpose.

Actors' Day in 1907 fell on October 17.

The result of this collection was not disclosed when the YEAR BOOK went to press, it being stated early in January (1908), in response to an application for particulars, that the lists were not sufficiently complete for publication.



MESSRS. GLENVILLE AND OSMOND'S "STILL ALARM" COMPANY—ON TOUR.







## THE TRIUMPH OF THE ANIMATED PICTURE.

**W**HEN the history of the present century comes to be written kinematography, or the art of animated photography, will figure largely in its records, for its rapid development has been most marked. Compare the flickering monstrosities which at one time were thrown on the screen with the rock-steady representations of the present day. The magic lantern, interesting and ingenious enough in its way, died a natural death when kinematography was invented, for its process proved to be tedious, slow, and mechanical. Kinematography now takes its place as a history-maker, for few events of any importance in the world's progress are allowed to pass without an indelible record being made of them.

Perhaps it will be well here to record briefly the origin and development of the kinematograph. The old zcetrope, or wheel of life, was the fountain from which actually sprang the idea of living pictures. This idea is generally accredited to Edison, but to Mr. Charles Urban as its real pioneer all the real credit is due. In 1896, six years after Edison's invention, the Lumière Brothers (of colour photography fame) gave an exhibition of the kinematograph in London. Since then, during the intervening twelve years there has been such a wonderful activity in this branch of science that to-day there is scarcely a town or village in England, America, or on the Continent generally that has not made the acquaintance of animated photographs. Kinematography, apart from its value as an amusement factor, is also being largely used as an aid to education. Its full use in this direction has not yet been taken advantage of, but there is little doubt that in the near future the kinematograph will be a prominent feature in most schools.

### PICTURES WHILE YOU WAIT.

In naval and military matters it has already been adopted to facilitate the teaching of manœuvres and tactics. In medicine, clever and delicate and complicated operations have been successfully shown, and even mental diseases and their effects upon humanity have been portrayed in a manner that is impossible by any other means.

To revert once more to the taking of topical pictures—the history-makers already mentioned—perhaps a definite example will best serve to show the rapidity with which these photographs are taken and developed. Six different kinematograph machines were at work in different parts of the field on the day of the Grand National Race, 1907. The instant the race was over the train bearing the operators with their machines started for London. During the journey, while running full speed, the operators were hard at work developing; indeed, not only developing, but washing and drying by special process. On arrival the films were swiftly conveyed to the printing dépôt, where prints were quickly made; and that same evening the Alhambra, Empire, and Oxford Music Halls were showing pictures of the race to delighted and astonished spectators. And so with all the great events as they come along. The Kaiser and Kaiserin landing at Portsmouth, the Final Cup Tie at the Crystal Palace, even the Royal Bourbon wedding at Wood Norton, all were recorded and shown the same evening at the different music halls.

### ACTORS AND PICTURE MAKING.

But animated pictures, as a medium of amusement, have proved most far-reaching. In England to-day there is scarcely a music hall without this item on the programme. The subjects which would seem most to appeal are those of the comic order, for the public seem most responsive to humour that is put before them in a fairly obvious manner. Second in popularity would seem to be the dramatic subjects, in which the hero, heroine, and villain all play their parts. In the making of these pictures, of course, the services of actors and actresses are constantly enlisted. The modern kinematograph dramatic or comic picture requires its complement of actors, actresses,

scenes, and stage properties. The acting has to be as forceful and natural as on the legitimate stage. The stage manager has to be a man of infinite patience and ingenuity; and, indeed, repeated rehearsals have to be called before a picture can be considered worthy of being taken. Many an actor, who in the ordinary way would be "resting," has filled in with engagements for the cinematograph camera.

#### DEVELOPMENT ABROAD.

Great as is the appreciation for moving pictures in this country, it is trifling in comparison with that shown abroad. With the exception of the music halls and showmen's booths here in England, and one or two entertainments, such as West's "Navy" at the Polytechnic and Hale's Tours, we have no organised centres for the display of the art. In Paris, Berlin, and other large Continental cities, however, within a few paces one of the other, are to be found cinematograph shows attracting, throughout the day and late into the night, a steady stream of people eager to see the latest novelties the camera has caught. For a very moderate sum a twenty minutes' entertainment is procured, and the programme is constantly varied.

In America the craze has caught on even more completely, and in every important city of the States there are now to be found animated picture "palaces." Although America has its complement of manufacturers producing films, the demand for films has been so great that England has been called upon to supplement the output to a considerable extent. There are now indications that before long these picture "palaces" will be a feature of London and the larger provincial towns; but England is a conservative country, and does not lend itself easily to innovations.

#### LEADING FIRMS.

Appended is a list of the various cinematograph firms established in England, with a few particulars about each:—

**Robert W. Paul.**—Showrooms, 68, High Holborn; film works, Sidney Road, New Southgate. One of the pioneers who started manufacturing in 1894. First public exhibition of Paul's Animatograph in 1895. Manufacturer also of machines, lamps, resistances, jets, and accessories. A new building has been erected, with suction gas plant and dynamo capable of supplying forty arc lamps during the year. Film works are now twice their previous capacity. Thirty-five new subjects of a varied nature were issued during the past year.

**Charles Urban Trading Co., Limited.**—Address, 48, Rupert Street. Established five years. Manufacturers of machines of a special type, printers, perforators, arc lamps, lime light outfits, and optical systems. Over 300 subjects have been produced in 1907. "Victoria Falls" (travel), "The Short-sighted Cyclist" (comedy), "Torpedo Attack on the Dreadnought" (topical), scientific, medical, and surgical series comprise a little of their work this year. Hold official position as kinematographers to the King, the Admiralty, the L. and N.W., the L. and S.W., Canadian Pacific, Caledonian and Highland and Irish Railways, the White Star Line, North German Lloyd, etc. New and more important premises shortly will be built.

**The Walturdaw Co., Limited.**—Address, 3, Dane Street, High Holborn. Directors: Messrs. E. C. Turner, J. D. Walker, J. H. J. Dawson, and Ernest Howard. Established twelve years. Manufacturers of the kinematophone, or singing picture machine, also the Walturdaw Bioscope, Nos. 1, 2, and 3. They possess a large machine dépôt, from whence over fifty machines can be supplied at any time. This year they have perfected an appliance for preventing film catching fire. A large department devoted to hiring is a feature.

**The Warwick Trading Co., Limited.**—Established in 1895 by Messrs. Maquire and Baucus. Managing Director, Mr. William G. Barker. Address, 113-117, Charing Cross Road, W.C. Specialists on topical subjects. One of the successes of the year is the arrival of the "Emperor and Empress of Germany at Portsmouth." On their premises there is a fully equipped theatre, besides dark rooms, developing rooms, printing, drying, and cleaning rooms, wholly lit by electric light. Machine department and hiring departments a feature as well. Branches in Paris, Berlin, New York, Madrid, St. Petersburg, Milan, Melbourne, Montreal, etc.

**The Gaumont Co.** (formerly trading as L. Gaumont and Co.).—Address, Chrono House, Sherwood Street, and Denman Street, Piccadilly. Head offices,





Reading from left to right, the figures are: (Standing) Mr. EDWARD CUTHBERT, Mr. W. T. HARRIS (Stage Manager), Mr. ARTHUR STAPLEY (Master Carpenter), Mr. DOUGLAS CECIL, Mr. FRED ARCHER, Mr. WILSON COLEMAN, Mr. ARTHUR E. MELBORNE (Business Manager), Mr. F. HOPKINS (Property Master), Mr. JOHN F. TRAYNOR, Mr. FRANK GORDON. (Seated) Miss IDA DRAYTON, Miss NELL OLIVER, Miss DORA DIEHL, Miss LIENNA VERNON, MISS MARIE FRITCHARD. (In the foreground) Miss DENISE ZALESKI, MISS JOSIE BELTRAM.



Etablissement Gaumont, Rue St. Roche, Paris. Branches in Berlin, Barcelona, Moscow, Milan, Cleveland (U.S.A.), Melbourne, and Sydney. First established in Paris, 1892; in London, 1898, by A. C. Bromhead. London factories and laboratories, St. James' Street, S.W. Have a staff of about 500. Manufacturers of the Chronophone, Chronomegaphone, hand Chronophone, and singing picture machines. Have had a year's success at London Hippodrome with Chronophone. Highest awards at Paris, 1900, Grand Prix; St. Louis Exhibition, highest award, 1904; Liege Exhibition, 1905; and Milan, 1906. Chronophone appeared by Royal Command at Buckingham Palace, April 4, 1907.

**The Hepworth Manufacturing Co., Limited.**—Directors: Mr. Cecil M. Hepworth, Mr. S. Barker, and Mr. E. J. Humphery. Address, 15-17, Cecil Court, Charing Cross Road, London. Established in 1899 by Mr. Cecil Hepworth. Manufacturers of the Hepworth Arc Lamp, Hepworth Printing and Developing Machine, etc. Special trade mark, "Hepwix." Most popular film of the year, "Dumb Sagacity." "That Fatal Sneeze" has also had a good run.

**Messrs. Cricks and Sharp.**—Address, formerly 7, Great Queen Street, W.C. Established four years. Works and office at Mitcham, amidst rural surroundings, on estate of about twenty-five acres. Mr. G. H. Cricks, formerly secretary to G. Harrison and Co. and manager to Mr. R. W. Paul. Specialise on the Lion brand films. "Saved from a Burning Wreck; or, Ten Days on a Raft," is one of the firm's greatest successes of the year.

**The Clarendon Film Co.** (Messrs. H. V. Lawley and P. E. Stow).—Address, Clarendon Road, Croydon. Best productions of the year, "The Pied Piper of Hamelin" and "Water Babies."

**Messrs. Williamson and Co.** (Mr. J. Williamson, head of firm).—Established ten years. Address, Brighton and Cecil Court, London. Started in Brighton first as chemist. Studio factory started in Brighton six years ago. London office opened this year. Film manufacturers only. Best subjects of the year, "Just in Time" (dramatic) and "Bobby's Birthday" (comic).

**The Vitagraph Co. (of America).**—Address, 10, Cecil Court, Charing Cross Road, London. Partners: Mr. W. T. Rock, Mr. Albert E. Smith, and Mr. J. Stuart Blackton. Established ten years in the States and more recently in London. Do not trade in machines in this country, only films. Success of the year, "Liquid Electricity."

**Pathé Frères.**—Address, 31-33, Charing Cross Road, London, W.C. One of the leading French manufacturers. Established in London at above address some years. Films and machines. Trick pictures and tinting effects a speciality.

**Sheffield Photo Co.**—Address, 95, Norfolk Street, Sheffield. Established ten years, and manufactured cinematograph films for six. Films known as S.P.C. films. Specialise on a bioscope costing £15. Best film of the year, "Willie's Dream."

**The Cinematograph Syndicate** (Controller, Mr. H. W. Hough).—Address, 23, Cecil Court, Charing Cross Road, London, W.C. Manufacturers of films, and supply all other makers' films to showmen. Best pictures of the year, "The Gamekeeper's Dog," "Tommy's Box of Tools."

**The New Bioscope Trading Co.**—Address, 3 and 5, Cecil Court. Established three and a-half years. Hirers of films and exhibitors. Makers of films. Manufacturers of the "Dreadnought" Bioscope.

**The Nordisk Co.**—A Danish firm now established with an office in London at Cecil Court. Best recent subject, "The Lion Hunt."

**The Graphic Cinematograph Co.** (Proprietor, Mr. W. Cecil Jeapes).—Address, 154, Charing Cross Road, W.C. Established eight years. Patentee of the Animated Graphic, one of the steadiest projectors yet devised; make a speciality of trick and jumping films. Most successful films of the year, "A Woodland Tragedy" and "The Showman's Treasure."

Many of the manufacturers of films recently, with the object of protecting their mutual interests, formed an association, known as the Kinematograph Manufacturers' Association, and though little over a year old, this Association has done appreciable work. The first annual dinner of the Association was held on October 31, at the Holborn Restaurant, with Mr. R. W. Paul in the chair. Preceding the dinner, an address on "Copyright in Kinematograph Films" was delivered by Mr. William Jago, F.I.C., F.C.S., barrister-at-law.



## THE ACTORS' ORPHANAGE FUND.

**T**HIS FUND, founded in 1896 by Mrs. C. L. Carson, has for patrons the Queen, the Princess of Wales, and the Princess Royal. Mr. Cyril Maude is the President, being elected to that position on the death of the late Sir Henry Irving, the Fund's first President. Vice-Presidents are Lady Bancroft, Mrs. C. L. Carson, Miss Winifred Emery, Miss Ellen Terry, Mr. George Alexander, Mr. Edward Terry, Mr. H. Beerbohm Tree, and Mrs. Beerbohm Tree. Trustees are Mr. Arthur Bouchier, Mr. Charles Cruikshanks and Mr. Harry Nicholls. Hon. Treasurer, Mr. C. Aubrey Smith, and the Secretary, Mr. A. J. Austin. Mrs. C. L. Carson for many years, since the founding of the Fund, carried on the duties of Hon. Secretary, but two years ago gave up her work on account of illness at the time. The offices of the Fund are at 16, York Street, Covent Garden.

### EXECUTIVE COMMITTEE.

Miss Carlotta Addison.  
Miss Lena Ashwell.  
Miss Ada Blanche.  
Mr. Arthur Bouchier.  
Rev. Arthur Brinckman.  
Miss Phyllis Broughton.  
Mrs. Edward Compton.  
Mr. Charles Cruikshanks.  
Miss Vane Featherston.  
Miss Helen Ferrers.

Mrs. L. Gay.  
Mr. Martin Harvey.  
Mrs. A. A. Mangles.  
Miss Wynne Matthison.  
Mr. Harry Nicholls.  
Mrs. S. Raleigh.  
Miss Cicely Richards.  
Miss Geneviève Ward.  
Miss May Warley.  
Mrs. Fred Wright.

The constitution of the Actors' Orphanage Fund is as follows:—

**NAME.**—The Name of this Institution shall be, THE ACTORS' ORPHANAGE FUND.

**DESIGN.**—To board, clothe, and educate destitute children of actors and actresses, and to fit them for useful positions in after life.

**DEFINITION OF DESTITUTE CHILDREN.**—By destitute children is meant—

- (a) A fatherless and motherless child.
- (b) A child, of whom one parent is dead, or incapacitated; the other living, but unable to support it.
- (c) A child whose father is permanently and entirely unable, by reason of mental or physical affliction, to contribute to the support of the child, the mother living but unable to support it.

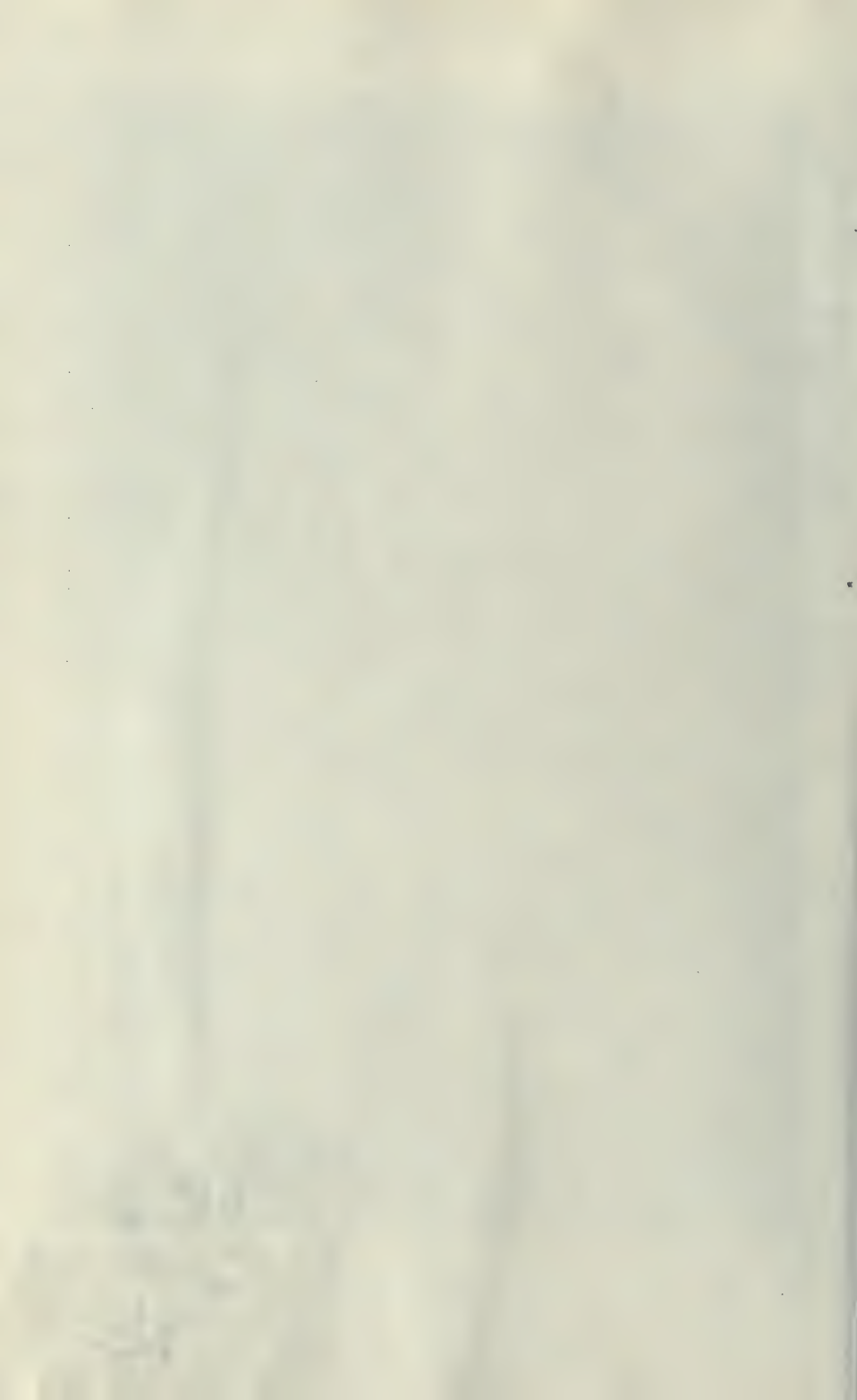
The following children have been or are being cared for and brought up by the Fund:—

NAME.	Father.	Mother	MAINTAINED AT.	ENTERED.
Mary Penrose .....	Actor	Actress	St. Thomas' Orphanage, Oxford (now adopted)	Oct., 1896
Dolly Penrose .....	"	"	St. Thomas' Orphanage, Oxford (now adopted)	Oct., 1896
Kate Stewart Dawson .....	"	"	Her Mother's House (too delicate for school)	Oct., 1896
Bruce Bernard .....	"	"	Left School (now adopted)	Jan., 1897
John H. Ward .....	"	"	Left School	Jan., 1897
William H. Ward .....	"	"	Left School	Jan., 1897
Daisy Ward .....	"	"	Left School	Jan., 1897
Hartie Graham .....	"	Pianist	Left School	April, 1897

MR. WILSON BENGE'S "THE EVE OF HER WEDDING" COMPANY—ON TOUR.



Top Row: Mr. J. England, Mr. Chas. Digby, Mr. Arthur Keand, Mr. Gilbert Ainslie, Mr. Chas. Groves (jun.). Second Row: Mr. Chas. Gallier, Miss Sadie Smith (Mrs. Benge), Mr. Wilson Benge, Miss Kathleen Barrett, Miss Jessie Elvin. Bottom Row: Mr. Hy. Danson, Mr. Arthur Holland.





NAME.	Father.	Mother.	MAINTAINED AT.	ENTERED.
Clare Moore	Actor	Actress	St. Thomas' Orphanage, Oxford	May, 1897
George Stone	"	"	Taken back by Mother, who married again	June, 1897
Walter Fernand	"	"	His Mother's House (too delicate for school)	June, 1897
Lilian Vincent	"	"	Died in 1900.	June, 1897
David Hudson	"	"	Taplow Grammar School	Oct., 1897
Frank Bertram Prior	"	"	Left School.	Oct., 1897
George Belmore	"	"	Left School.	May, 1898
Frederick Grey	NonPro	"	Left School.	May, 1898
Bernard Grey	"	"	Died, 1904.	May, 1898
Lawrence Arthur Waller	Actor	"	Taplow Grammar School	Oct., 1898
Harold Walsham	Op.Sing	"	Left School.	Dec., 1898
Joseph Walsham	"	"	Taplow Gram'r Sch'l (now ill at mother's house)	Dec., 1898
Isabel Walsham	"	"	Her Mother's House (too delicate for school)	Dec., 1898
Irene Rainsford	Actor	"	Left School.	Feb., 1899
Walter Manning	"	"	Left School.	May, 1899
Ambrose Manning	"	"	Left School.	May, 1899
Charles Rogers	"	"	Left School.	Aug., 1899
John Rogers	"	"	Left School.	Aug., 1899
Frank Harris	"	"	Left School.	Sept., 1899
Bertie Sidebotham	Music'n	"	Country House (too young for school)	Nov., 1899
Harold John Curtis	Actor	"	Taplow Grammar School	April, 1900
Kathleen Leigh	"	"	Mother's House (too young for school)	July, 1900
Patrick Hudson	"	"	Taplow Grammar School	Sept., 1900
Violet Ada D. Mardock	"	"	St. Thomas' Orphanage, Oxford	Nov., 1900
Wallace Douglas Mardock	"	"	Left School	Nov., 1900
Theodore Louis Heckler	"	"	Left School	Nov., 1900
Lionel Frederick Montague	"	"	Country House (now adopted)	Mar., 1901
Edward Montague	"	"	Country House (too young for school)	Mar., 1901
Herbert H. Ludlow	"	"	Taplow Grammar School	April, 1901
Mary Grace Ludlow	"	"	Mother's House (too young for school)	April, 1901
Arthur Ludlow	"	"	Taplow Grammar School	May, 1901
Theodore Ludlow	"	"	St. Thomas' Orphanage, Oxford	May, 1901
Valentine Idalia Cullen	"	"	Left School.	July, 1901
Ivy W. Francis Hendon	"	"	Left School.	Aug., 1901
Phyllis Marjorie Hendon	"	"	St. Thomas' Orphanage, Oxford	Aug., 1901
Grace Marigold Hendon	"	"	St. Thomas' Orphanage, Oxford	Aug., 1901
Robert Victor Shone	Act Mgr	"	St. Edmund's College, Ware	Sept., 1901
Violet Marion Shone	"	"	Marist Convent, Fulham Road	Oct., 1901
Elise Marguerite Daly	Actor	"	St. Thomas' Orphanage, Oxford	Sept., 1901
Grace Helen Bunce	"	"	St. Vincent's Orphanage, S.W. (now adopted)	Sept., 1901
Frank Collins	"	"	Taplow Grammar School	Oct., 1901
Maino Snape	"	"	Left School.	Nov., 1901
Willie Snape	"	"	St. Dominick's Priory, Horsham	Nov., 1901
Gordon Seconde	"	"	Taplow Grammar School	Mar., 1902
Herbert Aubrey Seconde	"	"	Taplow Grammar School	Mar., 1902
Edward John Bates	"	"	Left School.	Mar., 1902
Maurice Leo Lapstei	"	"	Too young for School.	Mar., 1902
Raphael	"	"	Too young for School.	May, 1902
George L. Monte	"	"	Left School.	June, 1902
Alma Rhoda Dunning	"	"	Left School.	June, 1902
Evelyn Snape	"	"	St. Vincent's Orphanage, S.W.	Aug., 1902
Frederick Edmund Leopold	"	"	Died in 1902	Sept., 1902
Leonard Charles Leopold	"	"	St. Dominick's Priory, Horsham	Sept., 1902
Archib P. Williams	"	NonPro	Left School.	Oct., 1902
Norah Mabel Williams	"	"	School for Motherless Children, Chiswick	Oct., 1902
Gerald M. Rogers	"	"	Left School.	Oct., 1902
Sydney Herbert Archbold	"	Actress	School for Motherless Children, Chiswick	Oct., 1902
William J. Leopold	"	"	St. Dominick's Priory, Horsham	Jan., 1903
Leslie Bishop	Cor'ter.	Cor'ter.	Taplow Grammar School	Feb., 1903
Dorothy Bishop	"	"	Left School.	Feb., 1903
Dora Besley	Actor	NonPro	St. Thomas' Orphanage, Oxford	Apr., 1903
Frederick James Meade	"	Actress	Mrs. Shayler's Home, Brighton	June, 1903
Josephine Violet G. Archer	"	"	Private care	July, 1903
Percy James Meade	"	NonPro	Twynholm Orphanage, Fulham	Aug., 1903
Peter Brookfield Wyes	"	"	Taplow Grammar School	Nov., 1903
Frederick Jackson Cowlard	Act Mgr	Actress	Taplow Grammar School	May, 1904
Eva St. Clair Carpenter	Actor	NonPro	St. Thomas' Orphanage, Oxford	Sept., 1904
Alice M. Buss	"	"	Mrs. Shayler's Home, Brighton	Sept., 1904
Grace Craven	"	"	Private care	Nov., 1904
Gilbert E. Chalmers Colona	"	Actress	Taplow Grammar School	Jan., 1905
Alan A. Kendall	"	"	Taplow Grammar School	June, 1905
Herbert P. A. Cazaly	"	"	Taplow Grammar School	June, 1905
Edward J. Cazaly	"	"	Taplow Grammar School	June, 1905
Edward Aynsley Cook	ActMg	"	Taplow Grammar School	Oct., 1905
Leslie Farnaux Cook	"	"	Taplow Grammar School (now adopted)	Oct., 1905
Kathleen P. Deaman	Actor	"	Private care	Oct., 1905
Edgar Colona	"	"	Taplow Grammar School	Mar., 1906
D. Vernon Williams	Cor'ter.	"	Taplow Grammar School	Sept., 1906
Kathleen A. Buss	Actor	NonPro	Mrs. Shayler's Home, Brighton	Nov., 1906

## ROYALTY AT THE PLAY.

**H**IS MAJESTY THE KING, accompanied by the Queen, visited the following theatres during the year 1907 :—

- Jan. 30.—*Le Voyage de M. Perrichon*—Royalty.
- Feb. 11.—*Education de Prince*—Royalty.
- „ 12.—*The Stronger Sex*—Apollo.
- „ 19.—*When Knights Were Bold*—Wyndham's.
- „ 21.—*Le Maître de Forges*—Royalty.
- „ 25.—*Les Affaires sont les Affaires*—Royalty.
- „ 27.—*L'Age Difficile*—Royalty.
- June 14.—*The Merry Widow*—Daly's.
- „ 26.—*The Corsican Brothers*—Adelphi.
- July 18.—*Mrs. Ponderbury's Past*—Vaudeville.
- „ 23.—*My Wife*—Haymarket.
- Oct. 28.—*The Devil's Disciple*—Savoy.
- Nov. 23.—*Irene Wycherley*—Kingsway.
- Dec. 20.—*Lady Frederick*—Court.

In addition he visited the opera during the summer season at Covent Garden on twelve occasions, the pieces he witnessed including *Der Fliegende Holländer*, *Aida*, *La Bohème*, *Die Götterdämmerung*, *Traviata*, *Cavalleria Rusticana*, and *Hansel und Gretel*.

The King also witnessed performances of the following pieces while abroad :—

- Feb. 4.—*Le Voleur*—Renaissance, Paris.
- „ 5.—*Les Buffons*—Sarah Bernhardt, Paris.
- „ 6.—*Vous n'avez rien à déclarer*—Nouveautés, Paris.
- „ 7.—*Ma Cousine*—Réjane, Paris.
- Mar. 4.—*La Puce à l'Oreille*—Nouveautés, Paris.
- „ 14.—*Veronique*—Biarritz.

The Queen visited the following houses during the same period :—

- Jan. 31.—*The Bondman*—Adelphi.
- Feb. 16.—*The Yeomen of the Guard*—Savoy.
- Mar. 8.—*The Stronger Sex*—Apollo.
- „ 9.—*When Knights were Bold*—Wyndham's.
- „ 12.—*Raffles*—Comedy.
- „ 13.—*John Glayde's Honour*—St. James's.
- „ 15.—*Miss Hook of Holland*—Prince of Wales's.
- „ 16.—*You Never Can Tell*—Court.
- April 1.—*The Great Conspiracy*—Duke of York's.
- „ 2.—*The Gondoliers*—Savoy.
- „ 3.—*Mr. Sheridan*—Garrick.
- „ 4.—*The Belle of Mayfair*—Vaudeville.
- July 27.—The Palace.
- Oct. 29.—*When Knights Were Bold*—Wyndham's (third visit).

The Prince and Princess of Wales paid many visits to the theatres, the following being their Royal Highnesses' record :—

- Jan. 30.—*Sindbad*—Drury Lane.
- Feb. 2.—Hippodrome (afternoon).
- „ 2.—*Le Voyage de M. Perrichon*—Royalty.
- „ 7.—*Bataille de Dames*—Royalty.
- „ 13.—*The Stronger Sex*—Apollo.
- „ 16.—*The Yeomen of the Guard*—Savoy.
- „ 18.—*Adrienne Lecouvreur*—Royalty.

MR. HENRY SWINERD'S "DARE DEVIL DOROTHY" COMPANY—ON TOUR.



Standing : Miss LILLIE ENGLISH, Mr. LESLIE WILTHAM, Mr. WALTER ASHLEY, Mr. FRANCIS TREVOR, Miss VIOLET ENGLISH, Mr. MONSON THORPE. Second Row : Miss PAULINE EMERG, Miss DOROTHY DESMOND, Mr. HENRY SWINERD, Miss NELLIE HARCOURT, Mr. HARRY UGAR. Foreground : Mr. DEANE CLIFFE, Mr. HUGH MURRAY, Mr. CROSSLEY TAYLOR.





- Mar. 2.—*Les Affaires sont les Affaires*—Royalty  
 „ 8.—*The Stranger Sex*—Apollo.  
 „ 9.—*Feu Toupinel*—Royalty  
 „ 14.—*When Knights Were Bold*—Wyndham's  
 „ 16.—*The Red Lamp*—His Majesty's.  
 „ 23.—*Miss Hook of Holland*—Prince of Wales's.  
 April 20.—*The Truth*—Comedy.  
 „ 27.—*The Silver Box*—Court.  
 „ 30.—Hippodrome.  
 May 1.—*Tales of Hoffmann*—Adelphi.  
 „ 30.—*The Girls of Gottenberg*—Gaiety.  
 „ 31.—*La Traviata*—Covent Garden.  
 June 3.—*Brewster's Millions*—Hicks.  
 „ 5.—Savage Club Matinée—His Majesty's.  
 „ 14.—*The Merry Widow*—Daly's.  
 „ 24.—*Clancarty*—Lyric.  
 July 2 and 26.—*My Wife*—Haymarket.  
 „ 8.—*Mrs. Ponderbury's Past*—Vaudeville.  
 „ 28.—Palace.  
 Aug. 10.—*The Merry Widow*—Daly's.  
 Oct. 12.—*Irene Wycherley*—Kingsway.  
 „ 16.—*The Mollusc*—Criterion.  
 „ 29.—*When Knights Were Bold*—Wyndham's.  
 „ 30.—*Sweet Kitty Bellairs*—Haymarket.  
 Dec. 7.—*The Merry Widow*—Daly's (third visit).  
 „ 20.—*The Gay Gordons*—Aldwych.

## COMMAND PERFORMANCES.

Nov. 9.—Sandringham. The programme was as follows:—

The Dressing-room scene from  
*The Clandestine Marriage.*

By George Colman and David Garrick.

Lord Ogleby ..... Mr. Cyril Maude  
 Sterling ..... Mr. Lionel Rignold  
 Canton ..... Mr. Eric Lewis  
 Brush ..... Mr. Charles Maude  
 Chambermaid ..... Miss Jean Aylwin

*French as He is Spoke.*

Adapted by Gaston Mayer from the French  
 of Tristan Bernard.

Peter ..... Mr. Cyril Maude  
 Monsieur Villiers (Rosine's father)

Mr. Daniel McCarthy  
 Charlie Lingard ..... Mr. Ernest Mainwaring  
 Inspector of Police ..... Mr. John Harwood  
 Waiter ..... Mr. A. G. Onslow  
 Policeman ..... Mr. W. Blair  
 Rosine ..... Miss Madge Titheradge  
 Hotel Manageress ..... Miss Kate Harwood  
 Scene.—The Hall of the Avanta Hotel, London. Manager, Mr. Alfred Turner. Stage manager, Mr. John Harwood.

*A Quiet Rubber.*

Adapted by Charles F. Coghlan from the  
 French of *La Partie de Picquet.*

Lord Kilclare ..... Mr. John Hare  
 Charles (his son) ..... Mr. J. Gilbert  
 Mr. Sullivan ..... Mr. Charles Groves  
 Mary Sullivan ..... Miss E. Morrough Boyle  
 Scene.—At Mr. Sullivan's. Manager, Mr. Percy Burton. Stage manager, Mr. Fred W. Permain.

Nov. 14.—Windsor. The programme was as follows:—

% *A Pair of Spectacles.*

Benjamin Goldfinch ..... Sir John Hare  
 Gregory Goldfinch (his brother)

Mr. Charles Groves  
 Percy (his son) ..... Mr. J. Gilbert  
 Lorimer (his friend) .... Mr. G. S. Titheradge  
 Bartholomew (his shoemaker)..... Mr. J. Brewer  
 Another Shoemaker ..... Mr. Permain  
 Joyce (his butler) ..... Mr. Horton Cooper  
 Mrs. Goldfinch (his wife)

Miss Jean Sterling Mackinlay  
 Lucy Lorimer ..... Miss Jessie Boyle  
 Charlotte (a maid) ..... Miss Luck  
 Stage manager, Mr. F. W. Permain. Arrangements for the performance carried out under the direction of Mr. George Ashton, on behalf of the King.

Nov. 16.—Windsor. The following was the programme:—

*Still Waters Run Deep.*

Mr. John Mildmay .... Sir Charles Wyndham  
 Captain Hawkesley ..... Mr. Lewis Waller  
 Mr. Potter ..... Mr. Alfred Bishop  
 Dunbilk ..... Mr. George Giddens  
 Langford ..... Mr. Frank Hatherley  
 Markham ..... Mr. Sam Sothorn  
 Gimlet ..... Mr. E. Dagnall  
 Jessop ..... Mr. R. Walter  
 Captain Hawkesley's Clerk .... Mr. L. White  
 Mrs. Sternhold ..... Miss Marion Terry  
 Mrs. John Mildmay ..... Miss Mary Moore  
 Acts one, two, and four.—A Drawing-room in Mildmay's Villa at Brompton. Act three.—Captain Hawkesley's Office. Manager, Mr. A. F. Henderson; stage manager, Mr. Reginald Walter.

# HISTORY OF THE MUSIC-HALL WAR.

In reviewing after a lapse of months the most memorable event in the history of the music-hall profession in its remarkable process of evolution from the "sing-songs" of the mid-Victorian period—the music-hall war between proprietors and artists—it will be interesting to recall the various incidents in the movement that resulted in such a startling course of action on the part of the artists. For upwards of thirty years artists, with a knowledge of the necessity of a protective organisation, had in some form or another endeavoured to organise. One of the earliest attempts in this direction was the formation of an Anti-Agency Society. But of far more importance was the genesis of the Music Hall Artists' Association in 1885, which Mr. Charles Coborn most loyally espoused. Mayhap artists did not sufficiently realise the urgency of such a body, or the urgency was not so apparent. For those were the days of individual proprietors and managers, days when competition was less rife, and large syndicates and amalgamated companies were yet unknown. Years sped by, and meanwhile the profession grew and strengthened, and new phases of its life became apparent. But the most important development was the birth of the Music Hall Artists' Railway Association, which provided a three-quarter fare for artists travelling in numbers of five or more. This society became with rapid strides a most powerful organisation, a body numbering a membership of 5,000, with an Executive Committee of the leading men of the business. This was the keynote of music-hall combination, at least in so far as the artists were concerned. So that it is not surprising to find that some of its thinking members conceived the idea of extending its objects, particularly as many vital matters affecting artists through commercial competition were assuming the form of grievances. *THE STAGE* was the first to recognise the need of extending the scope of the M.H.A.R.A., and strongly urged that its

machinery should be utilised to cover all matters appertaining to music-hall artists. It was in 1903 that the first real step in attempting to redress artists' grievances was taken, when an extraordinary general meeting of the M.H.A.R.A. was held at the London Pavilion on Thursday, August 13, to receive from Mr. Frank Gerald, the chairman of the sub-committee appointed to deal with the movement for obtaining an equitable and universal contract between managers and artists, a full report of the work accomplished. That meeting, in adopting the report, unanimously rejoiced at the tidings that several proprietors and managers had already agreed to adopt the proposed form of contract. Mr. Charles Coborn summoned a meeting at the Horns Assembly Rooms, Kennington Road, on Sunday, September 27, of the same year, for the purpose of forming a Music Hall Union, but his well-meaning plan proved abortive.

## VARIETY ARTISTS' FEDERATION.

However, the spirit of combination continued to live among artists, although many obstacles still delayed its realisation. Practically two years and a half slipped away without any progress being manifest. The M.H.A.R.A. had passed through a critical period during a protracted process of reconstruction, both in its executive and the general administration. When, however, this was completely effected, the earnest workers on the Committee revived the question of entering into the vexed question of artists' contracts, the barring clause, and other matters of moment. And so, early in January, 1906, at a Committee meeting of the M.H.A.R.A., it was resolved to convene a meeting of six representatives each from the M.H.A.R.A., the Grand Order of Water Rats, the Terriers' Association, and the International Artists' Lodge. The result of the deliberations of this special conference was the foundation of the Variety Artists' Federation. Thus we see that, although it was deemed inexpedient for the M.H.A.R.A. to enter into contro-



# THE MUSIC HALL WAR-CONCILIATION BOARD.



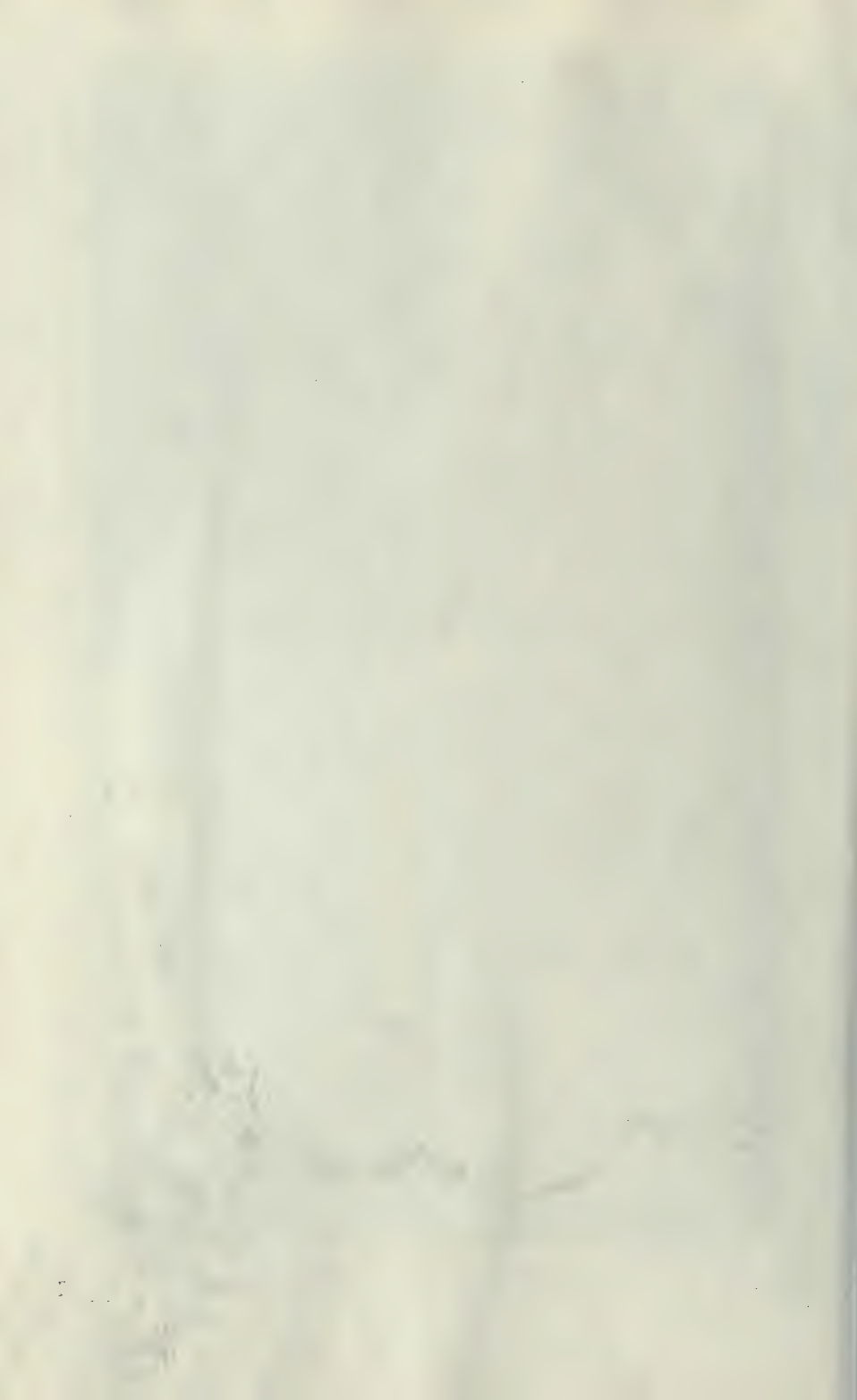
Mr. Henry Tozer.  
Mr. Walter Payne.

Mr. Oswald Stoll.

Mr. Henri Gros.  
Mr. Arthur Roberts.

Mr. Edmund Browne.  
Mr. W. C. Steadman.

Mr. Wal Pink.  
Mr. Isaac Mitchell.



versial matter outside the specific objects of its constitution, still in reality the Executive Committee, a very representative one, too, it should be added, were responsible for the conception of the V.A.F. The new organisation at once began to flourish, and in the course of a few weeks *The Performer*, its official organ, was founded to promulgate its views. But the delegates to the conference had allowed no grass to grow under their feet, for before the V.A.F. became *un fait accompli* in the interests of their members—practically the entire music-hall profession—they had submitted a Memorial to all the proprietors and managers of the United Kingdom, setting out in deferential terms the various grievances they considered were harassing music-hall artists. The Memorial was as follows:—

#### THE MEMORIAL.

Your memorialists in conference assembled, consisting of delegates from the various music hall societies, and representing nearly 10,000 artists, desire respectfully to call your attention to the operation of the barring clause in music hall contracts, which, in its recently extended form, is inflicting a great amount of hardship on performers.

Notwithstanding the vast increase in the popularity of music hall entertainments (due, in some measure, your memorialists submit, to the work of the artists themselves), and the great addition to the number of variety theatres, the position of the artist has suffered great deterioration.

Whereas a few years ago artists were called upon to give only six or seven performances per week, they are now required under the two-houses-per-night system to play twice that number (and in some cases, unfortunately, *matinées* in addition), but except in a very few instances they have had to give these twelve, thirteen, fourteen, or fifteen performances for the same salary they received for six or seven hitherto. To these altered conditions they have submitted in the interests of the proprietors; but now the provisions of the barring clause are being so rigorously enforced as to inflict a great additional hardship and heavy financial loss on artists who are out of work by preventing them accepting contracts when engagements are offered.

Your memorialists do not deny that a limited barring clause may be necessary for the protection of proprietors, nor do they ask for anything unreasonable or unfair; but they maintain it is not equitable that an artist should be prevented from performing within many miles of a town for eighteen months or two years from the time of signing a contract, or until its fulfilment.

Cases have been brought to the notice of your memorialists where artists have been reduced to absolute want as a consequence of being prevented from accepting sorely needed immediate dates because they already held a contract some ten, twelve, or eighteen months ahead in the particular town or its vicinity for which the immediate engagements were offered.

Your memorialists beg, therefore, that in all existing and future contracts you will be content with a barring clause of five miles and six months in the case of provincial halls, and of one mile and three months in the case of London and suburban halls.

In conclusion, your memorialists would respectfully point out that they only ask on behalf of their brother and sister artists to be allowed to pursue their calling untrammelled by undue interference with the rights of free labour; and they venture to assert that by granting their request, within the limits herein stated, you will, without injury to the enterprises you so ably control, do an act of justice to a body of men and women who have ever shown their willingness to meet your wishes, and so consolidate that cordial good feeling which has hitherto existed between proprietors and artists.

#### MR. STOLL'S SUMMARY OF THE SITUATION.

Strange to state, the Memorial received little or no acknowledgment, save with one noteworthy exception. That one exception was Mr. Oswald Stoll, representing the Moss and Stoll combination, who dealt seriatim with the points of the Memorial in a lengthy rejoinder, which, as with the subsequent replies, was given exclusively to *THE STAGE* for publication. Mr. Stoll dealt particularly with the question of the Barring Clause, and summarised the official reply in the following terms:—

We regretfully contend that the granting of your request would not only not have the effect you describe, but would seriously injure the enterprises placed in our charge, do an act of injustice to the profession, managers, and investors by placing every property in a condition of instability greater than at present, and inflict greater hardship than now exists for large numbers of artists by providing more engagements for the few and fewer engagements for the many.

This led to a further exhaustive reply from the artists to Moss's Empires, couched in stronger terms. The rebutting arguments of the official reply of the above company, were dealt with one by one, and cases were cited to illustrate the points of the contention. A second lengthy rejoinder from Moss's Empires was received, the situation from the latter's standpoint being set forth at the close in the following terms:—We contend that the granting of your request would not have the effect that you desire; that this effect can only be obtained by driving large numbers of artists out of the profession; that when such artists are driven out the business will starve for want of fresh talent; that, in fact, your expectations have grown beyond the scope of even the resources of the highly evolved 'palaces' if you think that the artists on whom the management depend to keep them open can appear against them without doing them harm.

With the following reply from the Executive Committee of the V.A.F. the discussion closed:—

In answer to yours of the 15th inst., the Executive Committee of the V.A.F. fail to see the utility of again traversing the ground which has already been so exhaustively covered by the arguments, or further to continue a discussion on the barring clause, which appears un-



likely to bring us any nearer to the point we are anxious to arrive at—viz., whether you will meet us or not (a) by granting our request to limit barring clause to six months and five miles in the case of provincial halls, and three months and one mile in the case of London and suburban halls; or (b) by suggesting some kind of modification likely to be mutually agreeable, or (c) by agreeing to a board of arbitration.

Without again approaching the points of contention, we venture to assert that a complete justification of the position taken up by the artists is to be found in an impartial survey of the contract issued from your office, which all artists who work with you, except a few of the stars, *must sign in its entirety without alteration or erasure.* The very essence of a contract is surely that it should be fair and equitable to both parties entering into it, and we would direct your attention to the fact that your form of contract with the appended rules contains 3,050 words, and that only twenty-five of those words are in favour of the artist—viz., the words which state the amount of salary he is to receive.

With this fact before you we would ask you once more to meet us in a broad-minded spirit, recognising that there is justice in our claim to be allowed to pursue our calling unfettered by what, in the light of actual experience, we *know* to be unfair conditions.

#### THE EXECUTIVE COMMITTEE V.A.F.

During this exchange of opinions the delegates representing the various societies of artists founded the Variety Artists' Federation. The movement launched upon a popular basis of subscription, and a novel feature, the death levy, being part of its constitution, at once gained the sympathy of the profession, and in a few months its membership numbered thousands. Few, however, realised how imminent was the occasion when the V.A.F. would demonstrate its powers of organisation. The trifling incident that gave rise to the momentous events that followed would be almost beyond credence were it not a fact. Mr. Walter Gibbons, a manager who had secured several music halls in London, and a son-in-law of the late Mr. G. Adney Payne took over the Brixton theatre for the purpose of converting it into a music hall, and had already booked artists ahead for this house, but at the eleventh hour before opening the building the license for music and dancing for a "twice nightly" entertainment which he had expected to secure was refused by the L.C.C.

The Brixton Hippodrome was to have been formally opened on Monday night, December 1, 1906, by a special programme, but on the decision of the London

County Council being made known, arrangements were concluded with the directorate of the Empress, Brixton (of which company the former was part and parcel, and where only one performance had hitherto been given each evening) whereby the Empress staff was transferred to the Hippodrome opposite, and Mr. Gibbons entered upon his Brixton management at the Empress.

On Saturday evening, Mr. Gibbons anticipated his proposed opening of the Hippodrome at the Empress, Brixton, where he could give, without restriction, two performances nightly.

#### THE BRIXTON STRIKE.

The management of the two Brixton halls had successfully overcome their difficulties on the Saturday night, but meantime the Executive of the V.A.F. had been busy. On Saturday morning an emergency Committee was sitting when news arrived of the proposed transfer of artists for the following Monday. There were five members of the Committee present, and it was decided to take action at once in the matter. Those present at the meeting were of the opinion that the occasion was opportune to question the right of managers to transfer artists from one hall to another, and immediate measures were adopted. The members of the V.A.F. billed to appear at both halls were at once advised that they were to adhere to their contracts, and not appear except at the hall at which they were booked.

On the Monday evening pickets from the V.A.F. were posted at the stage-doors of both the Empress and the Hippodrome, and artists who were members of the Federation were admonished not to appear. Several agreed and several did not, but the net result was a complete disorganisation of the programmes at both halls and the requisition of many "extra" turns.

The artists had the support of the local Trades Councils in the matter, and efforts were made to boycott the two halls affected. The "strike" extended for a fortnight, during which time the parties came to an amicable working arrangement, and the artists returned to work. The management of the Empress resumed their former régime, but as a result of the deadlock the Brixton Hippodrome was closed.

After this drastic and effective action on the part of the V.A.F., it appeared that a satisfactory understanding had been brought about with Mr. Walter Gibbons, an idea that was fostered by the holding by the latter gentleman of what was styled "The Peace Luncheon," which the late Mr. G. Adney Payne and many star artists attended. However, but a few weeks were to elapse before the action that temporarily paralysed the music-hall industry in the metropolis

THE AMERICAN STAGE.



[Otto Sarony Co., New York.]

MISS MAUDE ADAMS,

Starring in *Peter Pan*.





was to occur. It was considered that an alliance between the artists, musicians, and stage hands was desirable in the event of any future contingency, and a conference between delegates from each society resulted in its formation. This caused the drafting of the famous "Charter," which, addressed to the proprietors and managers for signature, was set forth in the following terms:—

#### THE CHARTER.

Agreement .....

(A)—This agreement, made and entered into this ..... day of ....., 1907, by and between ..... of the first part, and Frank Gerald, J. B. Williams, and William Johnson, representing the Alliance, of the second part, whereby ..... consents, and agrees to observe, pay, and adhere to the following rules, terms, and conditions, at all the music halls, theatres, and vaudeville houses under ..... control in the United Kingdom, as and from the date mentioned in each section.

#### (B)—TERMS AND CONDITIONS OF THE VARIETY ARTISTS' FEDERATION.

(1) That at all my halls, or halls under my control working two shows a night, all *matinées* shall be paid for at the rate of one-twelfth salary for each *matinée*. In one show a night halls all *matinées* over one per week to be paid for at the rate of one-seventh salary.

(2) That no artist or artists shall be transferred from one hall to another without his, her, or their consent.

(3) That "time" shall not be varied after Monday in each week without the artists' consent.

(4) That all disputes shall be referred to a board of arbitration, such board to consist of two nominees of ..... the undersigned, and two nominees of the Variety Artists' Federation Executive Committee, and an independent chairman, to be nominated by the above four nominees.

(5) That a "barring clause" of one mile and three months in London, and five miles and five months in the provinces, be adopted.

(6) No commission to be stopped where artists are booked direct.

(7) No bias or prejudice to be shown to any artist who has taken part in this movement.

(8) This agreement to refer to all existing and future contracts, and to become operative on ....., 1907.

(9) That the "V.A.F." form of contract be adopted as soon as supplied.

#### (C)—TERMS AND CONDITIONS OF THE AMALGAMATED MUSICIANS' UNION.

It is further agreed that on and from ....., 1907, all the musicians engaged at all the halls under the control of ..... shall be members of the Amalgamated Musicians' Union, and shall be paid the Union rate.

#### RATES OF PAY.

London.—Minimum, 36s. per week each instrumentalist. *Matinées* in one show per night houses, full salary each *matinée*. In two shows a night houses half salary for each *matinée*.

Provinces.—Prices as per price-list, according to district.

#### (D)—RATES AND CONDITIONS OF THE NATIONAL ASSOCIATION OF THEATRICAL EMPLOYEES.

It is further agreed that on and from ....., 1907, all those employed, in any capacity, in a stage department that is to say, the stage, flies, electricians, gas, limes, and property departments at all halls under the control of ..... shall be members of the National Association of Theatrical Employees, and such employees shall, excepting the stage manager, master carpenter, electrician, or property master, who shall be paid a rate of pay higher than the rates specified below—be paid as follows:—

#### WORKING RULES AND MINIMUM RATES OF PAY.

LONDON.—Carpenters.—10½d. per hour, from 7 a.m. to 5 p.m. Overtime rates: From 5 p.m. to 8 p.m., time and a-half; from 8 p.m. to 7 a.m., double time. Saturdays, from 1 p.m., and on Sundays, Good Friday, and Christmas Day, double time.

Daymen in the Stage, Flies, Property, and Gas Departments.—24s. per week (exclusive of "show money" and overtime), a week's work to consist of five days: from Monday to Friday from 9 to 5 (allowing an hour for dinner), and Saturday from 9 to 1 o'clock noon. Overtime rates: From 5 p.m. to 8 p.m., time and a-half; from 8 p.m. to 7 a.m., double time; from Saturday at 1 o'clock, and on Sundays, Good Friday, and Christmas Day, double time. Overtime for any other period less than one and a-half hours to be reckoned as a quarter of a day.

Electrical Department.—Wiremen, 9½d. and 10½d. per hour; daymen, 24s. per week, exclusive of overtime and "show money."

Leading Men in all departments are expected to be paid above this rate.

Extra Men employed for odd days, or by the hour, shall charge at the rate of 7d. per hour; overtime rates to be as stated above.

Nightmen.—For any grade, in any department, 2s. per performance in one show a night houses. Leading men, 2s. 6d. and 3s. In houses giving two shows a night, 2s. 6d. per night, and 2s. for each *matinée*. A special performance exceeding the usual duration of a performance to be charged for extra.

Rehearsals to be charged for as follows:—Between 7 a.m. and 12 midnight, 2s. for three hours, or any portion thereof; from midnight to 7 a.m., on Sundays, Good Friday, and Christmas Day, one hour and a-half, or any portion thereof, to constitute a rehearsal. All men engaged to charge from the time of the "call."

Where in any theatre or music hall or theatrical workshop better conditions have been established, the members of this Society must uphold same.

PROVINCES.—Prices as per price list, according to district.

This agreement to continue in force until the expiration of six months' notice given by ..... to the Alliance, or by one of the undersigned, acting for the Alliance.

This Charter, like the preceding Memorial, received scant recognition. Mr. Walter Gibbons, it is true, on account of the Brixton deadlock, was one of the first of the managers to be approached on the subject, and he verbally promised to agree to its conditions. The Alliance, however, were not satisfied with the manner in which Mr. Gibbons was adhering to the terms of the Charter, and, other, contributory causes occurring, it was determined

to call a mass meeting of the Alliance for the purpose of considering the position.

#### MUSIC HALL WAR.

##### FIRST PUBLIC MEETING OF THE NATIONAL ALLIANCE.

The first meeting of the National Alliance, representing the Variety Artists' Federation, the Amalgamated Musicians' Union, and the National Association of Theatrical Employees, was held at the Surrey, on Sunday evening, January 20, 1907, Mr. Will Crooks, M.P., L.C.C., occupying the chair.

The speakers were, in addition to the Chairman, Mr. Frank Gerald, Mr. William Johnson (representing the N.A.T.E.), Mr. Joseph Williams (representing the A.M.U.), Mr. Harry Mountford, Mr. George Gray, Alderman Mitchell, L.C.C., Mr. Gosling, L.C.C., Mr. Joe O'Gorman, and Mr. Charles Jesson. The following resolution was put to the meeting and unanimously carried:—

That this meeting emphatically enforces "the charter of the Alliance," and pledges itself to support any steps authorised by the Alliance to secure the adoption of the charter; and also calls upon the organised workers of the United Kingdom to support the Alliance by refusing to patronise those places of amusement where the managers refuse just terms and fair conditions to the artists and workers in the entertainment world.

#### THE STRIKE.

##### MR. GIBBONS'S HALLS.

The handbills announcing the meeting on Sunday had the ominous line "—while the iron is hot," and on the Monday night (January 21) so prompt and immediate was the action of the federated societies, that the missing word was supplied. The National Alliance on the Monday called upon Mr. Walter Gibbons to sign the "charter." Mr. Gibbons was adverse to the clause which demanded the engagement of union men only, and refused to subscribe his name, whereupon it was immediately decided by the representatives of the interested associations that their members should be called out. At six o'clock the mandate went forth, and pickets were distributed at Mr. Gibbons's six halls—the Holborn Empire, the Grand, Clapham, the Islington Empire, the Duchess, Balham, the Ealing Hippodrome, and the Empire, Croydon—with the result that artists, musicians, and stage hands declined to work. The Holborn Empire, and the Duchess, Balham, opened for the first house, but gave no second performance, and at the other halls the money was returned to the audience.

On the following day the artists held a meeting at the Bedford Head, Maiden Lane, in addition to that of the Executive Committee in Wellington Street. As a result a letter was dispatched to the late

Mr. George Adney Payne, which ran as follows:—

Information has reached us that, after agreeing to meet the representatives of this Alliance on February 5 to discuss the points at issue between us, you have sent a letter to the men in your employment telling them that you do not intend to recognise the Alliance, or any of the societies composing it. Having regard also to the fact that you are taking sides against us and assisting Mr. Gibbons in his fight, we beg to inform you that, unless the enclosed charter is signed and returned to us by four o'clock, we shall consider ourselves free to take immediate action to protect our members.

To this Mr. Payne replied, promising to lay the matter before his co-directors, and pointing out that it would be considered that week also by the London Entertainments Protection Association.

##### THE LATE MR. ADNEY PAYNE'S HALLS.

This letter was, however, regarded by the Executive of the Alliance as being dictated by a spirit of procrastination, and it being stated that efforts had been made to get Mr. Frank Macnaghten, who had signed the charter to rescind his agreement, it was decided that at all the halls in which Mr. Adney Payne was interested, excepting the Empress, Brixton, where Mr. W. Grimes had agreed to the Alliance demands, and the Metropolitan and Chelsea Palace, which are held over on account of Mr. Henri Gros's ill-health, the artists, musicians, and stage hands were to come out that night. Pickets were accordingly dispatched to the Tivoli, Oxford, Paragon, Canterbury, Euston, Palace, Walthamstow, South London Palace, and Palace East Ham, and letters were sent to all the artists billed to appear at these halls, and at Mr. Gibbons's halls forbidding them to appear. At the Oxford that night a scratch programme was carried through, and at the South London an indulgent audience had Lockhart's elephants and the Bioscope for their evening's entertainment. All the other halls were obliged to close. Mr. Gibbons on the Tuesday managed to re-open his various halls with scratch companies, and on the Wednesday all the halls controlled by Mr. Payne were also re-opened with similar programmes. In most cases no programmes were issued, the individual turns being announced from the stage.

##### MANAGERS' COMBINATION.

On the Wednesday all the halls were opened, turns being requisitioned from all sources, a heavy call being made upon concert artists.

On that day the London Entertainments Protection Association held a representative meeting, and a decision was arrived at to include provincial managers. The ranks of the Association were accordingly considerably swelled, provincial managers



THE AMERICAN STAGE.



[Sarony, New York.

MISS ETHEL BARRYMORE.

Starring in *Her Sister*, in America.





joining for purposes of mutual protection. The following resolution was passed:—

That every member of this Association pledges himself to support the action taken in resisting the attack made upon certain members by the National Alliance, the same support to be given to any other member of this Association who may be called upon to resist similar attacks.

Mr. W. Grimes, following the example of Mr. Frank Macnaghten, agreed to the terms of the National Alliance. Active work was continued by the pickets outside all the fourteen halls, handbills setting forth the case for the Alliance being freely distributed to the public. At most of the halls handbills dealing with the dispute from the managerial standpoint were distributed to the members of the audience. In the provinces the V.A.F. held numerous meetings, at which unanimous support was pledged to the Executive of the Alliance. The members of the Variety Agents' Association, who, held a largely attended meeting at the Hotel Cecil, pledged themselves to render every possible support and assistance to the managers.

#### SECOND MASS MEETING.

Another mass meeting, organised by the National Alliance, was held on the following Sunday, January 27, at the Surrey. The speakers were Mr. Joe O'Gorman (in the chair), Mr. William Johnson, Mr. J. B. Williams, Mr. Harry Mountford, Mr. Holles, Mr. Wal Pink, Mr. Joe Elvin, Mr. Arthur Roberts, Mr. Frank Gerald, Mr. R. A. Roberts, Mr. Bartram, Mr. Gus Elen, and Mr. W. H. Clemart. The following resolution was unanimously carried:—

That this meeting of members, non-members, and friends of the allied societies re-affirm their confidence in the Alliance and the pledges to insist upon the adoption of the charter, and further calls upon the public to continue its support of the cause by refraining from patronising any place of amusement affected by the dispute until the terms of the charter have been conceded.

#### THE BEDFORD STRUCK.

On the Monday, January 28, the artists, musicians, and stage hands were called out by the Alliance from the Bedford, and Mr. Lucas was compelled to close his hall.

#### MANAGERS' GENERAL COMBINATION.

On the Wednesday, January 30, the London Entertainments Protection Association again met, and the following resolution was passed:—

We re-affirm the resolution unanimously arrived at at the last meeting of the Association, viz.:—"That every member of this Association pledges himself to support the action taken in resisting the attack made upon certain members by the National Alliance, the same support to be given to any other member of this Association who may be called upon to resist similar attacks."

We further pledge ourselves during this period of strike to mutually assist each other in the event of any hall being closed by every help in filling up any vacancies in the programme with artists from the halls under our control, or with regard to the orchestra and stage hands. We agree not to come to any arrangement with the National Alliance or any of the leaders who have initiated the strike without reference to the general body of the Executive of this Association.

This resolution was signed by the following who were present (Mr. Oswald Stoll having attached his signature in the morning):—Henri Gros, Jesse Sparrow, T. S. Dickie, J. F. Elliston, G. Adney Payne, Albert Gilmer, Alfred Moul, Hugh Astley, H. H. Wells, Walter Gibbons, T. G. Hales, J. L. Graydon, H. Joyner, Arthur W. Bray, William B. Broadhead, J. C. Coe, Samuel Barnard, John Hart, B. Pearce Lucas, T. G. Richards, R. V. Underwood, W. H. Burney, H. Sutton, H. Tozer, Chas. A. Wilkes, E. Rawlings, A. G. H. Hunt, Walter de Frece, Jack de Frece, Fred Mouillot, E. Dottridge, G. H. Harrop, T. M. Sylvester, Fred Baugh, Frank Macnaghten, G. Gilbert, Will Sley, Fred Wilmot, F. H. Anderson, T. Allan Edwards, and Thomas Barrasford.

#### FIVE MORE HALLS STRUCK.

On Thursday evening, January 31, the National Alliance decided to call out their members from Collins's, the London, Shoreditch, Cambridge, Crouch End Hippodrome, and the Palace, Stoke Newington. With the addition of the last five the number of halls affected reached twenty.

#### TRADE UNION SUPPORT.

Meantime the National Alliance had secured the hearty support of the General Federation of Trade Unions, whose representatives—Messrs. Steadman, Mitchell, and Brown—proceeded to make a minute inquiry into the situation, and for this purpose had several conferences with the Executive of the National Alliance and the representatives of the managers. Meantime the National Alliance continued its activity, and on Thursday, January 31, a reception was held at the Scala theatre, which had been secured for artists to give opposition performances to the proprietors. Mr. Ben Tillet was the principal speaker on this occasion. At this point writs were being issued by both sides, and the struggle showed no signs of being concluded.

#### SCALA MEETING.

On Sunday, February 3, the third mass meeting of the Alliance was held at the Scala, the chief speakers being Messrs. Joe O'Gorman, Frank Gerald, William Johnson, J. B. Williams, Ben Tillet, Harry Mountford, Wal Pink, Joe Elvin, and Gus Elen.

#### PEACE OVERTURES.

Next day an informal meeting of managers and artists was held at the Troca-

dero to discuss the situation, and endeavour to arrive at some solution to the crisis. Mr. Joe Lyons occupied the chair. Those present included:—Marie Lloyd, Arthur Roberts, Arthur Rigby, Parker and Fairbanks (Gotham Quartet), Carl Hertz, and Messrs. De Celle and Bert Clark. The managers present included Messrs. Oswald Stoll, Henri Gros, G. Adney Payne, H. Tozer, J. L. Graydon, and Messrs. Sutton and Wells.

#### "MET." AND CHELSEA PALACE STRUCK.

However, peace appeared to be yet very distant, for on Tuesday, February 5, the two halls with which Mr. Henri Gros was associated—the Metropolitan and the Chelsea—were struck.

#### FOURTH MASS MEETING.

The Scala was the scene of the fourth mass meeting of the National Alliance on Sunday, February 10, when the speakers were Messrs. Joe O'Gorman, Frank Gerald, William Johnson, J. B. Williams, Harry Mountford, Dutch Daly, Tom Costello, Charles Coburn, Leonard Mortimer, and Joe Elvin.

#### THE SCALA OPENING.

Under the leaseholdship of the National Alliance, the Scala was opened to the public on Monday, February 11. The programme had as its *pièce de résistance* "a musical comedy hotch-potch," in two scenes, written by Max Goldberg, entitled *A Night with the Stars*, with the following cast:—

#### "A Night with the Stars."

All Ben Hassan .....	Mr. Bert Byrne
O'Sullivan Pasha .....	Mr. John F. Preston
Dick Darrell, R.N. ....	Mr. Hal Forde
Bill Breezy .....	Miss Nannie Goldman
Mustapha .....	Mr. Harry J. Worth
Sherlock Holmes .....	Mr. Carl Lynn
Tommy Twinkle .....	Mr. Harry Liddle
Polly Twinkle .....	Miss Claire Romaine
Mabel Musgrove .....	Miss Maude Walsh
Indian Slave .....	"Spot"
George Robey .....	Mr. Dion Wade
Joe Elvin .....	Mr. Chas. Austin
Victoria Monks .....	Miss Clarice Mayne
Balkis .....	Miss Evelyn Vaudray
Gulnare .....	Miss Florence Darrell
Amina .....	Miss Florence Harcourt
Enid .....	Miss Lilian Leonard
Kassi Kassi .....	Miss Marie Preston

The author provided in his work, which was in the main the Music Hall Scene of his play *Secrets* —, the requisite vehicle, with a slender love story and romance, to allow of the interpolation of every phase of a music hall programme. Incidental turns were Miss Ada Colley, Mr. Joe O'Gorman, Mr. Whit Cunliffe, Miss Marie Kendall, Carlton's Mysterious Cross, and Miss Belle Braham.

#### THE CONCILIATION BOARD.

Meantime a Conciliation Board or Board of Inquiry had been formed, composed of the following gentlemen:—

For the managers—Mr. Henry Tozer, Mr. Oswald Stoll, Mr. Henri Gros, and Mr. Walter Payne (solicitor).

For the employés—Mr. W. C. Steadman, Mr. Edmund Browne, Mr. Isaac Mitchell, and Mr. Arthur Roberts.

Their first meeting was held at 1, Durham House Street, Strand, on Thursday, February 7, when an addition was made to the representatives of the employés by the inclusion of Mr. Wal Pink. This conference sat from 10.30 in the morning until 6.30 in the evening—a period of eight hours—with but a brief interval for a meal, and the conference was then adjourned to the same hour on Friday, strict reticence being observed by all present as to the proceedings. On Friday a still longer sitting took place.

#### ARBITRATION AGREED UPON.

The Board of Conciliation met again on the following Monday at Durham House, and at the conclusion of the meeting the Executive of the Entertainments Protection Association issued a statement, in which it was declared that the managers welcomed the intervention of Messrs. Steadman, Mitchell, and Browne. It was further stated that "It was unanimously resolved that the declarations and definitions arrived at be submitted to the respective parties. In the event of either of the parties not agreeing thereto, it was unanimously resolved that all matters in dispute be referred to Mr. George R. Askwith, Board of Trade arbitrator." Next day, Tuesday, February 12, the following statement was issued:—The Board of Conciliation met this afternoon at 1, Durham House Street, when it was reported that the arbitration of Mr. George R. Askwith had been unconditionally accepted by all parties, and arrangements are being made for carrying this into effect at once.

#### FIRST INTERIM AWARD.

The following is the text of Mr. Askwith's first interim award:—

The managers of music halls in London and the provinces, having had certain matters of dispute with artists, musicians, and stage hands in their employ, and all parties having agreed to refer all matters in dispute between them to me, the undersigned, George Ranken Askwith, and having requested the Board of Trade to confirm such reference, and the Board of Trade having formally appointed me, the undersigned, to act as arbitrator, and the parties having requested me to issue immediately an interim award upon certain matters necessary to be determined before the hearing of questions of wages, and other matters in dispute, I award and declare that on and after Saturday, the 16th day of February, no artist who is under contract to the above-named managers, or has agreed to abide by the result of this arbitration, shall perform at the Scala Theatre or elsewhere; and that all legal proceedings by any of the managers



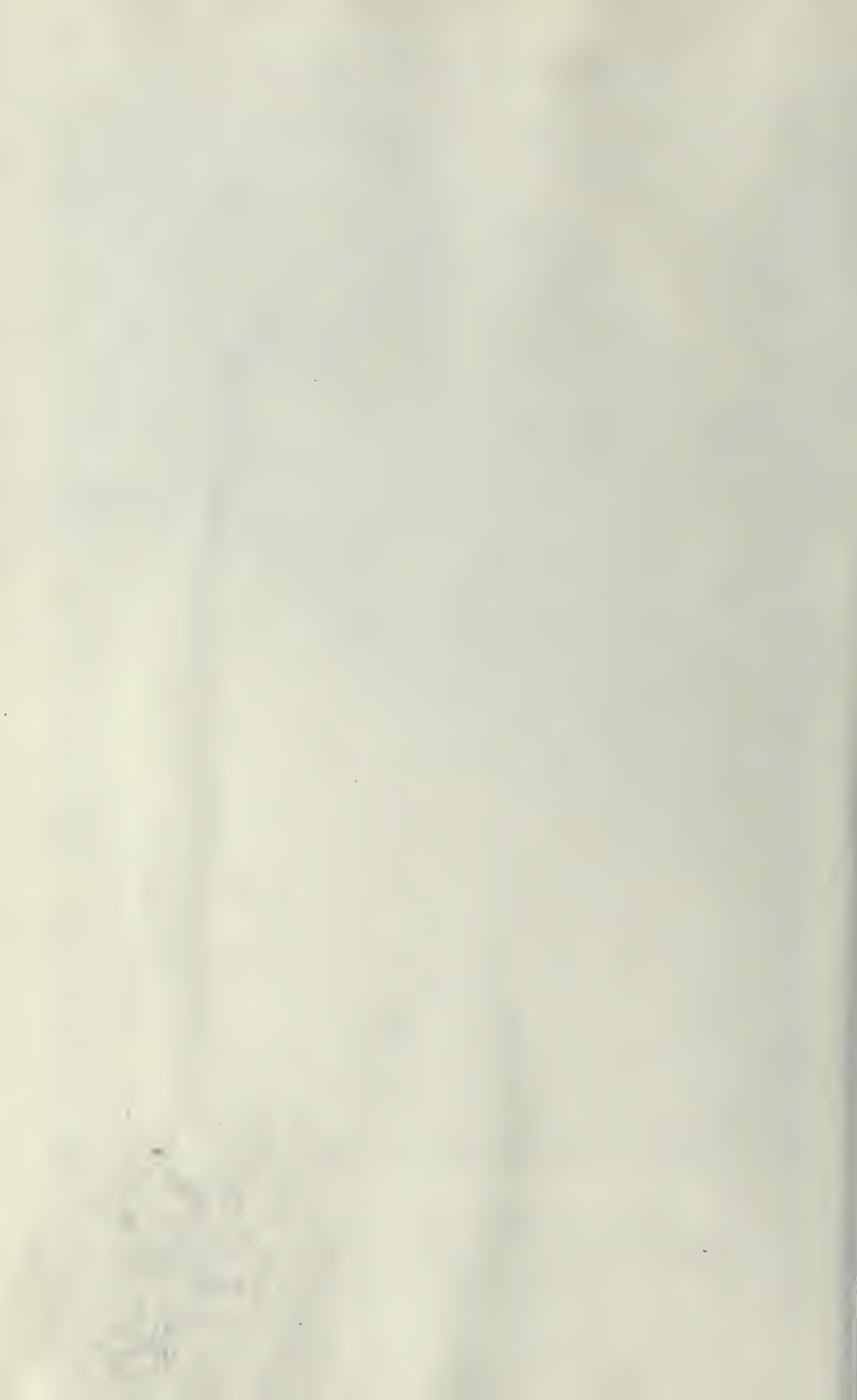
THE AMERICAN STAGE.



[Sarony, New York.]

MISS MARGARET ILLINGTON,

Co-star with Mr. Kyrle Bellew in *The Thief*, at the Lyceum Theatre, New York.



against any of the artists, or other persons concerned, shall be withdrawn, and that all artists and other persons holding contracts shall be allowed to fulfil their contracts with the managers on and from Monday, the 25th February, upon giving notice of their intention to fulfil their contracts on or before Saturday, the 16th February; and, further, that all pickets, meetings, and issuing of circulars or notices, in connection with, or in furtherance of the existing strike, shall forthwith cease.

"As witness my hand this 14th day of February, 1907

(Signed)

GEORGE RANKEN ASKWITH.

#### SECOND INTERIM AWARD.

As a result of a prolonged discussion of the question of the re-instating of musicians, Mr. G. R. Askwith, the arbitrator, issued the following award:—

In continuance of the arrangements for the settlement of the disputes between managers of music halls and the artists, musicians, and stage hands in their employ, and in addition to an award published by me on February 14, 1907, and without examining into the general questions of the justice or otherwise of the strike, which both sides have agreed not to discuss at the present time, I award and declare, having heard the parties on February 19, 20, and 21, that all musicians who in consequence of the strike are without employment may forthwith apply for engagements, and upon such application shall be given the vacancies at present existing in the orchestras (agreed at 20 per cent. of those who are now unemployed), and those vacancies which will arise in the course of the re-arrangement now in progress, and to be completed by March 11 (agreed at 30 per cent. of those who are now unemployed), or at other halls, but at no less rate of pay than the rate which they previously received, and that to the remainder of the whole body on strike who may not have been able to obtain engagements on or before March 11, either at music halls or elsewhere, preference shall be given at the music halls concerned in respect of vacancies arising before the publication of my final award.

"I concur with the agreement of the parties that for the purpose of absorbing the said musicians quickly and without friction the managers will supply a list of the musicians, and that the said engagements shall be either at the same halls where they were previously engaged and music halls concerned in the dispute to whom application can be made and lists of the places vacant, and the number and character of the instruments required, and that the musicians

may themselves choose and select by whom from amongst their number application for such places may be made. Any balance of musicians not absorbed at the end of the proceedings and prior to the publication of an award upon wages and other questions in dispute shall be referred to me for consideration.

G. R. ASKWITH.

#### PEACE NIGHT.

There was general satisfaction on Monday night, February 25, on the resumption of engagements by the artists, and the managers signalised the event by decorating their palaces with draperies and devices. At most of the houses there were lavish displays of flags and bunting, and announcements "Strike Settled," "All the Stars To-night" were printed in large letters. Swinging across the road from the Vaudeville Club, the headquarters of the Water Rats, was a bold announcement, "Peace. All the old favourites will appear at the music halls to-night."

#### STAGE-HANDS' AWARD.

Mr. G. R. Askwith, after consultation with both parties, subsequently issued a third interim award in regard to the stage-hands affected, his two previous awards having been made regarding the artists and musicians. The award was couched as follows:—

In further arrangement of the music-hall dispute and in addition to awards published by me on February 14 and 21, 1907, I award and declare with regard to the stage-hands that I concur in the agreement between the parties not to examine at the present time the question of the justice or injustice of the strike, and I award that stage-hands who, in consequence of the strike, are without employment may apply for engagements, and shall be entitled to vacancies now existing or arising (agreed at 50 per cent. of those who are out of employment), such vacancies to be filled up on or before March 11, and those employed to receive payment at such rate as the arbitrator may subsequently decide to be payable to each class as and from March 11, but pending such decision temporarily at the rate paid in the first week of January, 1907, and that the remaining stage hands shall be given preference for employment in respect of vacancies arising before the publication of my first award, and that any balance not absorbed, or obtaining work before the end of the proceedings, and prior to the publication of an award upon wages and other questions in dispute, shall be referred to me for consideration. The stage-hands may themselves choose and select by whom application may be made for the aforesaid vacancies.—Signed and published this 1st day of



March, 1907, in the presence of Henry Tozer and William Johnson.

#### ARBITRATION REPRESENTATIVES.

The representatives deputed to appear before the Arbitrator, Mr. G. R. Askwith, in the managerial interest, and also in that of the artists, were as follows:—For the proprietors and managers, Mr. Henri Gros (president of the Entertainments Protection Association), Mr. H. Tozer (chairman of the Syndicate Halls), Mr. Walter Payne, counsel (instructed by Mr. Philip Rutland); for the Variety Artists Federation, Mr. Joe O'Gorman (chairman of the V.A.F.), Mr. Wal Pink and Mr. W. H. Clemart. Mr. Arthur Roberts was present at the invitation of the Arbitrator, Alderman Mitchell, L.C.C., and Mr. Edmond Browne, counsel (instructed by Messrs. Pattison and Brewer). Messrs. J. B. Williams and Jesson had charge of the musicians' case, and Messrs. W. Johnson and Pickering that of the stage hands. Mr. Browne, the counsel for the artists, it should be noted, was afterwards succeeded by Mr. Doughty.

#### THE AWARD.

The proceedings before the Arbitrator were of a very protracted character, and extended over four months. At last, on Friday, June 14, Mr. G. R. Askwith issued his award, the full text of which follows:

#### THEATRES OF VARIETIES IN GREAT BRITAIN AND IRELAND. ARBITRATOR'S AWARD.

In consequence of certain disputes between managers of theatres of varieties in London and the provinces and their artists, musicians, and employés, and following upon a strike of artists, musicians, and employés, it was agreed by the parties to refer all matters in dispute to me, George Ranken Askwith, and it was agreed, for the purpose of bringing the award under the terms of the Conciliation Act, 1896, to request the Board of Trade to confirm the reference, and such confirmation having been granted, I, the undersigned, have heard the parties and their representatives, and having received and considered the evidence of more than one hundred witnesses during twenty-three formal sittings, and the statements there made and at many conferences, Award and Declare, in addition to three interim Awards already published, that the following rules, regulations, and rates shall be applicable to theatres of varieties in Great Britain and Ireland:—

#### ARTISTS.

##### EXISTING CONTRACTS.

In existing contracts, upon request by the managers to make such award and declaration as may be reasonably necessary with respect to clauses generally inserted in existing contracts, I hereby Award and Declare that:—

(a) Where clauses are inserted providing that the management may transfer the engagement at their option to any other theatre or theatres owned or controlled by or associated with the management, then

and in such cases the artist may be transferred during the whole or any part of the engagement (not less than one week) to any other theatre owned or controlled by or associated with the management, with the consent of the artist, such consent not to be unreasonably withheld. If such transfer is made in the provinces reasonable expenses shall be allowed.

(b) Where clauses are inserted providing that the management may by notice in writing to the artist, to be given at any time before the expiration of the engagement, extend, prolong, or renew the term for a further period, and that in the event of such option being exercised the same provisions so far as may be are to apply to the extended term, and that during such term the artist shall perform at such theatres and for such periods as the management shall direct, and that in the event of such option being exercised the same provisions are to apply so far as may be to the renewed engagement, and that during such term the artist shall perform at such theatres and for such periods as the management shall direct, the following proviso shall be deemed to be annexed, viz.: that in the event of any such notice being given such extension, prolongation, or renewal shall be subject to the terms of the award if and so far as the terms of the contract and the award may differ.

(c) Where clauses are inserted providing that the management may at their discretion, or for causes which they in their absolute discretion shall consider adequate, close any of the theatres to which the contract applies during the whole or any portion of the periods of employment, and that no salary shall be payable on any day on which the artist shall not perform in consequence of such closure, then and in such case no salary shall be paid for days upon which the theatre is closed by reason of national mourning, fire, epidemic, strikes, lock-outs, disputes with employés, or order of the licensing or any local authority. No salary shall be payable for any performance at which an artist may not appear through illness or his own default, nor for days upon which the theatre is closed by reason of alterations, decorations, or repairs, or any cause which the management may reasonably consider adequate, provided that two months' previous notice has been given to the artist.

(d) Where clauses are inserted providing that the artist shall, when so required by the management, appear at all *matinées* weekly without the payment of any additional remuneration, artists shall in future only be called upon to perform at such *matinées* as were the usual weekly practice at the time the contract was made. Any additional *matinées* shall be paid for at the rate of one-seventh of the salary in one-show-a-night houses and one-twelfth in two-shows-a-night houses.

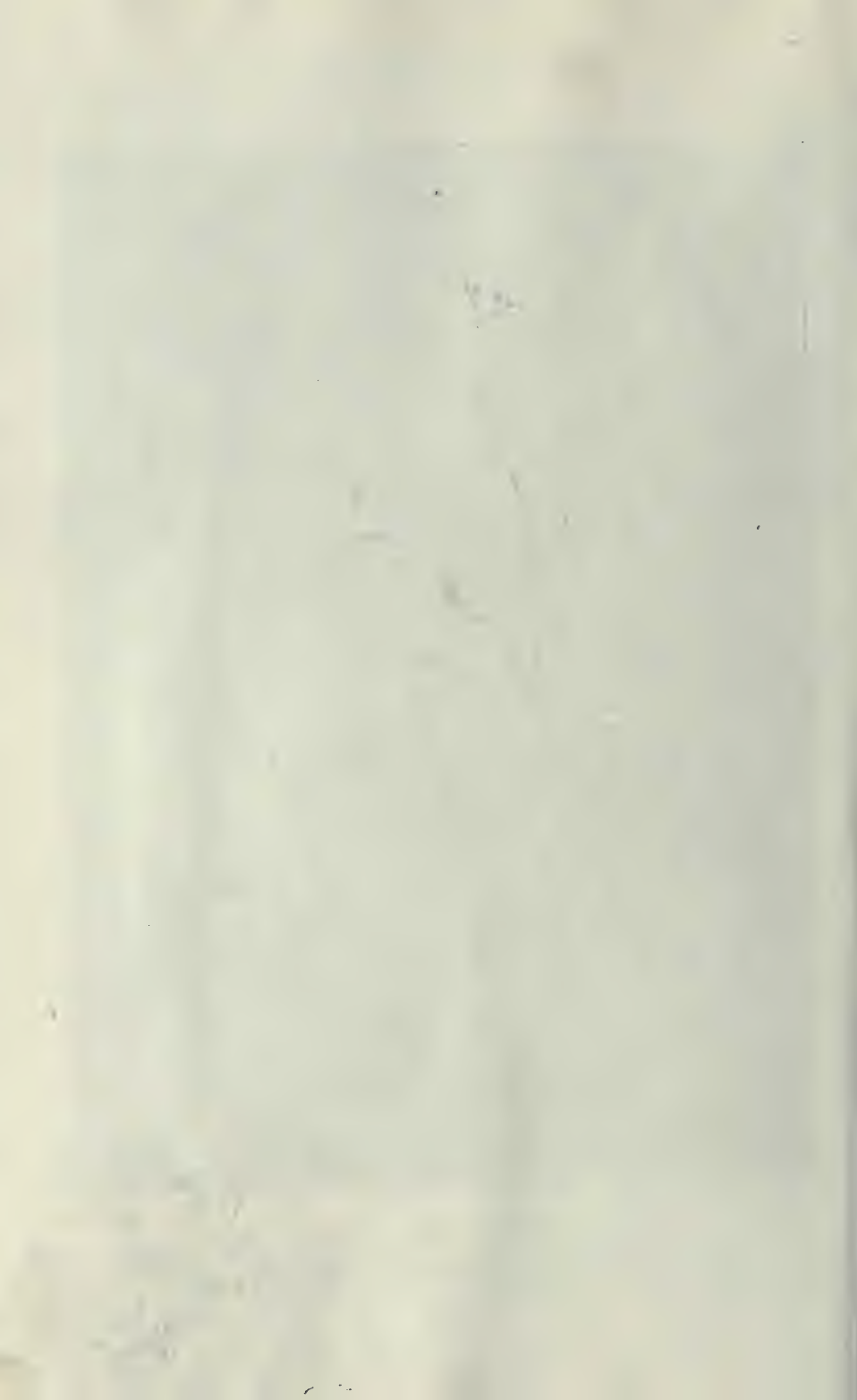
(e) Where clauses are inserted providing that performances by artists are to take place at such times as may be notified by the management, with the option of varying such times at their discretion, the management in future shall notify the times for appearance to the artist, and may vary the same at their discretion on or before Friday in the week previous to the performance, but not later unless the time can be varied without unreasonable

# THE AMERICAN STAGE.



MISS MARIE DORO,

In *The Morals of Marcus* at the Criterion Theatre, New York.





interference with times at any other theatre.

(f) Except as hereinbefore mentioned, no existing contract shall be deemed to be affected by this award.

## ARTISTS.

### FUTURE CONTRACTS

1.—I Award and Declare that under contracts to be made in the future all *matinées* are to be paid for at the rate of one-seventh of the weekly salary in one-show-a-night houses, and one-twelfth in two-shows-a-night houses for each *matinée*.

2.—I Award and Declare that managements shall not be allowed a greater bar either in times and distances than I have allowed in subsequent clauses which specify maximum bars, and nothing therein contained shall prevent artists and managements from agreeing to relaxation of conditions either in the contract itself or subsequently in writing.

3.—I Award and Declare that in all future contracts where clauses are inserted dealing with *matinées* and the transference of artists the form and conditions of Clause 2 (*matinées*) and Clause 4 (transfers), in the form of contract hereinafter set out, shall be obligatory, and that the two months' notice required in Clause 10 shall be obligatory, and also that in contracts falling within Sub-Section (d) of the barring clauses the conditions relating to variation of times as mentioned in Rule 2 shall also be obligatory.

## ARTISTS.

### FUTURE CONTRACTS (MODEL).

Whereas attention has been called to differences which have arisen or may be likely to arise from the terms and conditions hitherto used in certain contracts, and request has been made that a contract for ordinary use by theatres of varieties in London and the provinces should be drafted in order that uniformity should as far as practicable be obtained, and that difficulties and discrepancies should hereafter be avoided, and that the said contract should form a model for future contracts between managements and artists, with such proper alterations and additions as may be suitable for particular localities or circumstances. I hereby append the following form of contract drafted with the above purpose and object for the use and guidance of managements and artists.

### FORM OF CONTRACT.

"AN AGREEMENT made the \_\_\_\_\_ day of 190 \_\_\_\_\_ between \_\_\_\_\_, hereinafter called the management of the one part and \_\_\_\_\_, hereinafter called the artist of the other part, Witnesseth that the management hereby engages the artist and the artist accepts an engagement to appear as \_\_\_\_\_ (or in his usual entertainment) every evening \_\_\_\_\_, at the theatres \_\_\_\_\_ and from the dates, for the periods and at the salaries stated in the first schedule hereto, subject to the said theatres being in the occupancy and possession of the management, and upon and subject to the under-mentioned conditions:—

1. The word "artist" shall, when more than one is included in the performance, include the plural.

2. The artist agrees to appear at any *matinées* required by the management, and shall be paid at the rate of one-seventh of

the weekly salary in one-show-a-night houses and one-twelfth in two-shows-a-night houses for each *matinée*.

3. Where this contract relates to a partnership, troupe, or sketch, the artist shall, at the time when the contract is signed, furnish the management in writing with such names as the management may require, and shall not substitute a performer for a person so named without the written consent of the management.

4. The artist may be transferred during the whole or any part of the engagement (not less than one week) to any other theatre owned or controlled by or associated with the management, with the consent of the artist, such consent not to be unreasonably withheld. If such transfer is made in the provinces, reasonable expenses shall be allowed.

5 Barring clause. Upon breach of (any of) the barring clause the artist shall pay to the management as liquidated damages one week's salary for each breach thereof, but nothing in this clause shall affect the right of the management to apply for an injunction to restrain the artist from performing or rehearsing in breach of the said clauses, nor the right to determine the contract.

6. The artist shall not infringe any copyright, patent, or other proprietary rights of third parties, and in the event of infringement shall be liable for, and on demand pay the amount of, all damages, penalties, and costs incurred by the management.

The artist shall not give or permit to be given any colourable imitation of his performance within the radius or time prescribed by the barring clauses.

7. In case the artist shall, except through illness certified as hereinafter provided, or accident proved to the satisfaction of the management, fail to perform at any performance, he shall pay to the management as and for liquidated damages a sum equal to the sum which the artist would have received for such performance, in addition to costs and expenses incurred by the management through the default of the artist.

When the management own or control two theatres in any provincial town the artist shall act as deputy in case of emergency upon request, and be paid at the rate of \_\_\_\_\_

8. The artist undertakes that his performance shall not be dangerous to the artists, audience, or stage employés. If any accident or injury results from the performance of the artist, the artist shall pay for any loss, damage, or costs incurred by the management.

9. The management shall not be liable to the artist or to the legal personal representative of the artist for any loss, damage, or injury to the artist's person or property during or in connection with the engagement, unless caused by the negligence of the management.

10. The artist shall not assign, mortgage, or charge his salary, nor permit the same to be taken in execution.

No salary shall be paid for days upon which the theatre is closed by reason of national mourning, fire, epidemic, strikes, lock-outs, disputes with employés, or order of the licensing or any public authority. No salary shall be payable for any performance at which an artist may not appear through illness or his own default, nor provided that two months' previous notice has been given

to the artist for days upon which the theatre is closed for alterations, decorations, repairs, or any cause which the management may reasonably consider adequate.

11. The artist agrees to observe and carry out conditions and regulations imposed by statute, the London County Council, or other public authority, and to comply with the requirements of any public authority that scenery and properties used by the artist shall be non-flammable. All flammable material brought into the theatre by the artist may be required to be made non-flammable by him or at his expense by the management.

12. The artist declares that at the time of signing this contract he is under no engagement with any other management that can preclude him from fulfilling the engagements shown therein, and that he has not concealed any change of professional name or description.

13. The rules and regulations subjoined shall be read and construed as forming part of this contract, and the artist agrees to abide by all reasonable rules which may from time to time be made by the management for the good and orderly conduct or special requirements of their theatres, provided that the rules shall have been served on or brought to the notice of the artist.

14. Upon the breach by the artist of any of the terms and conditions in this contract, or of Rules 1 to 10, the management, without prejudice to other remedies, and in addition to rights given under the terms and conditions aforesaid or the rules, may forthwith determine this contract, and the artist shall have no claim upon them for salary (other than a proportion for performances played), expenses, costs, or otherwise.

The same provision shall apply upon breach by any member of a troupe or company if not remedied after complaint by the management.

15. Any notices under this contract may be served upon the artist by posting the same to his last known address or to the agent through whom this contract is made, or while performing at any theatre in the manner specified in Rule 11.

16. The management may, by notice in writing to be given before the termination of this engagement, re-engage the artist once subject to any engagements existing at the date hereof to appear at any of the theatres herein mentioned for a like period not exceeding weeks, to commence not later than eighteen months subsequent to the date of the notice; and the artist shall, if so required, perform accordingly upon the same terms as in this contract.

17. If the artist's performance is contrary to law, or is objected to by any licensing or other public authority, this contract may be cancelled by the management.

If the management be threatened with legal proceedings in respect thereto, the contract may be cancelled unless the artist forthwith provides indemnity to the satisfaction of the management.

18. Matter for billing, programmes, and advertisement, and the words of all songs must be sent to \_\_\_\_\_ at \_\_\_\_\_

\_\_\_\_\_ days before opening.  
\_\_\_\_\_ at the salary of \_\_\_\_\_

Week at \_\_\_\_\_  
per week.

#### SCHEDULE.

#### RULES AND REGULATIONS.

1. The artist shall attend rehearsals if required at the places and times notified by the management.

2. The artist shall be present in the theatre not less than five minutes before

The artist may be put on ten minutes later than the specified time, and if required must do the whole of his performance. The management may vary the times specified for appearance at their discretion on or before Friday in the week previous to the performance, but not later, unless the time can be varied without unreasonable interference with times at any other theatre.

3. In the event of an artist being unable to perform through illness, a medical certificate must be sent immediately to the management at the theatre setting forth the nature of the illness and that the artist is unable to appear. If the artist is prevented by illness, or from any cause whatever, from performing on the first night or for three consecutive nights the engagement may either be determined or be treated as postponed to such date as the management decide, subject to engagements entered into by the artist.

4. The artist giving expression to any vulgarity, or words having a double meaning, or using any objectionable gesture when on the stage shall be liable to instant dismissal, and if dismissed shall forfeit the salary for the current week. Any question under this clause to be decided by the management, whose decision shall be final and binding on the artist.

5. Any artist being in the theatre in a state of intoxication may be fined one week's salary or dismissed.

6. Artists shall not address the audience except in the regular course of the performance, nor interfere in any manner with other artists or employés, nor go into the front of the house without permission.

7. Singers shall, if required, sing at least three songs at each performance. The management may prohibit the whole or any part of the performance which they consider unsuitable or displeasing to the audience, and in the case of songs may require a copy to be forwarded for approval days before a song is to be sung, and no variation will be permitted from words so approved.

The artist agrees to produce new or revert to any old song, sketch, or business on the reasonable request of the management, and to provide suitable dresses and properties.

8. Artists must respond to encores or not as the management shall reasonably direct.

9. No naked lights shall be carried or matches used, nor any lighting apparatus interfered with by the artist. Artists shall not bring into the theatre combustible or explosive materials without the written permission of the management.

10. Smoking is strictly prohibited in dressing-rooms or anywhere in proximity to the stage.

11. The artist must furnish the hall-keeper with his address, and while performing at any theatre notice shall be sufficiently served if sent to such address, or if no address is furnished by deposit in the place for deposit of letters at the theatre.

12. The management shall have the sole right to determine the position of the artist's



## THE AMERICAN STAGE.

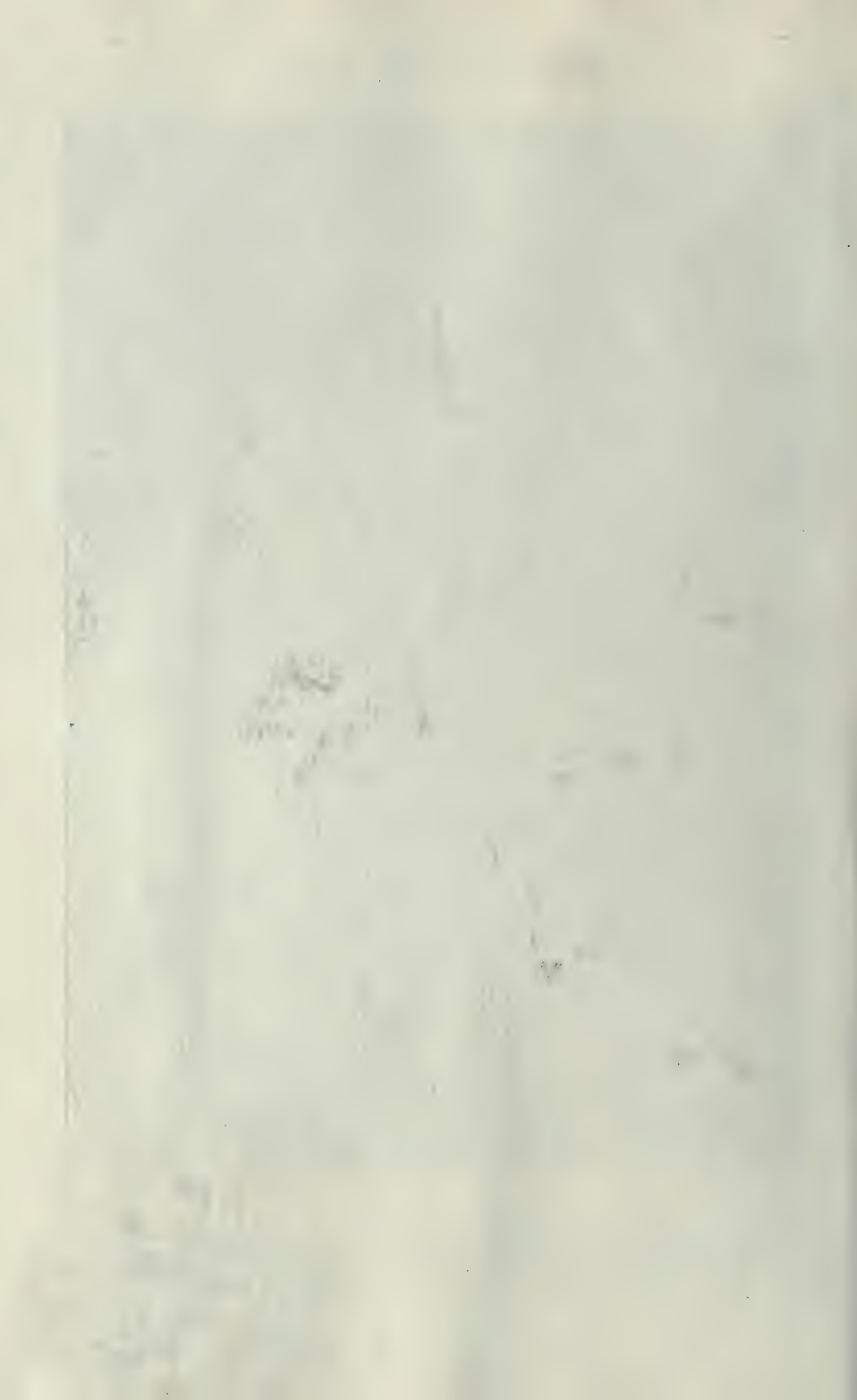


[Matzene, Chicago.]

### MISS GRACE GEORGE

is one of America's cleverest exponents of light comedy rôles. She is now starring in *Divorçons*, in which she was seen in London. This autumn she will return to London to appear in several plays, including Jerome K. Jerome's *Sylvia of the Letters*, which recently had a successful single trial performance at Atlanta, Ga. Miss George's tours are under the direction Mr. Wm. A. Brady.





name, the size and nature of the type, and the description of the turn on bills, programmes, and advertisements.

13. No person not employed at the theatre shall go behind the scenes without permission.

#### ARTISTS.

##### FUTURE CONTRACTS (BARRING CLAUSES).

Whereas it has been customary in contracts for engagement of artists to insert clauses commonly known as "barring clauses" restricting appearance of artists within specified areas and for long periods of time before, during, and after engagements, and whereas evidence has been tendered before me upon all points referring to the said clauses, and I have carefully weighed and considered the same and the requirements for the welfare of the industry as a whole and its just and proper conduct, and deem it expedient that maximum restrictions should be declared, I award the following in respect of future contracts:—

(a) The barring of theatres of varieties for a period after the termination of any engagement, except for not more than two weeks after the termination of an engagement in provincial towns, is abolished.

(b) In contracts made by a management for the performance of an artist, either with or without an option to renew at a West End theatre of varieties—i.e., a theatre situated within a radius of one mile from Charing Cross on the northern bank of the Thames—to the entire exclusion of any other theatre of varieties, the terms and conditions, including extension and re-engagement, shall be such as may be agreed between the parties.

If a management shall contract with an artist for an engagement of at least fourteen weeks during any period of twelve months, and a salary of at least £40 per week, the artist consenting to perform concurrently at two theatres either (1) both, now open, in the West End, or (2) at one theatre within and one outside the West End, both now open, such contract may include conditions that the artist can be barred from performing at other theatres not making exclusive contracts and situated within a radius of four miles from Charing Cross and/or within a radius of two miles from the outside theatre specified in the contract, for a period of nine months prior to the performance of the artist, and from performing at theatres giving exclusive contracts and situated within the said radius of four miles and/or within a radius of two miles from the outside theatre specified in the contract for a period of eight months prior to the performance.

(c) In contracts made by a management for the performance of an artist, either with or without an option to renew, at a theatre outside the West End, but within the Metropolitan Police District, to the entire exclusion of any other theatre of varieties, the terms and conditions shall be such as may be agreed between the parties, except that no artist shall be barred prior to appearance beyond a radius of two miles nor within such radius for a longer period than fifteen months.

(d) In all other contracts made by a management for the performance of an artist within the Metropolitan Police District the terms and conditions shall be such as may be agreed between the parties, except that

as to contracts made for performance at theatres of varieties situated within the West End no artist shall be barred prior to appearance (a) beyond a radius of one mile nor (b) within such radius for a longer period than four months; and as to contracts made for performance at theatres of varieties situated outside the West End, but within the Metropolitan Police District, no artist shall be barred prior to appearance (a) beyond a radius of two miles nor (b) within such radius for a longer period than eight months.

(e) In contracts made by a management for the performance of an artist in the provinces, i.e., outside the Metropolitan Police District, the terms and conditions shall be such as may be agreed between the parties, provided that no artist shall be barred from performing prior to appearance (a) beyond a radius of ten miles nor (b) within such radius for a longer period than fifteen months, except that no town shall be barred which has a population of more than 70,000 inhabitants (according to the A.B.C. Railway Guide), and is situated beyond a radius of six miles.

(f) In the contracts mentioned in the above sub-sections, excepting sub-section (d), if the period between the date of the contract and the performance exceeds the period of bar the management may insert a provision in the said contract requiring the artist during such period of excess before accepting an engagement at another theatre within the barred area to offer his services to the management on the terms mentioned in the said contract, and thereupon the management shall accept such offer in writing and specify the theatre for the performance within a week, or be deemed to have refused the same.

(g) Artist includes troupe, company, partnership, or other combination of two or more performers; and the word theatre, when used in relation to barring clauses, shall be deemed to include theatres, theatres of varieties, music halls, clubs, concerts, or other places of entertainment.

#### ARTISTS.

##### FUTURE DISPUTES.

In the event of any dispute arising hereafter no strike or stoppage of work shall take place, and if any change be desired in the rules and conditions hereinbefore declared, six calendar months' notice in writing must be given either by managements or artists, such notice to expire on June 30 in any year (except that neither side shall give such notice prior to January 1, 1912), and shall state clearly the nature of such alteration and the reasons therefor and the theatres affected thereby. The party receiving the notice shall have the right of replying to it within two calendar months, either by giving counter-notice or otherwise, and within one calendar month of the said counter-notice, on or before March 31, two managers and two artists shall meet together and endeavour to come to an unanimous understanding before June 30, failing which both parties shall refer the question to arbitration.

A party, upon receiving notice as hereinbefore specified, may within seven days demand that a like notice shall be served on any other managements whom he shall deem to be affected, and upon such demand notice shall be served forthwith upon such other

managements, and shall be deemed to have been served on January 1.

In the event of no understanding being arrived at between the parties affected, the question, in accordance with agreement now come to, shall be referred for final determination to me, or, failing me, to another agreed arbitrator, or, failing agreement, to an arbitrator appointed by the Board of Trade. Upon such reference each party shall, as a condition precedent to arbitration, deposit the sum of £20 with the arbitrator, who may out of such sum award costs to either party. The decision of the arbitrator shall be final and binding on the parties.

### MUSICIANS.

#### PROVINCES.

A local dispute at Leicester having been decided by me in the course of the proceedings I Award and Declare that no dispute exists at the present time in the provinces requiring my adjudication.

#### LONDON.

##### MINIMUM WAGE.

I Award and Declare that in existing theatres of varieties where the average wages of the musicians, exclusive of the conductor in the first full week of January, 1907, amounted to less than 30s. per week per musician, exclusive of *matinées*, there shall henceforth be paid at such theatres a minimum wage of 30s. per week to all musicians, except drummers; drummers, 28s.

In all other theatres, and in new theatres commencing during the continuance of this award, the minimum wage to be paid to all musicians, except drummers, per week for evening work shall be 32s.; drummers, 30s.

#### MATINÉES.

*Matinées* in all theatres of varieties in London shall be paid for at a rate of not less than 5s. in one-show-a-night houses per *matinée*, and 3s. in two-show-a-night houses per *matinée*.

Ordinary rehearsals are included in the salary paid, as formerly. Special rehearsals are to be paid for extra at sums to be agreed between the management and musicians.

I make no order with regard to deputies, or with regard to any other claims on behalf of musicians.

### EMPLOYEES.

#### PROVINCES.

1. No proposals for alteration or change on behalf of the employés (stage hands, etc.) in provincial theatres of varieties was brought before me, and I Award and Declare that no dispute exists at the present time in the provinces requiring my adjudication.

#### LONDON.

##### MINIMUM RATE OF PAY (DAY MEN).

2. Assistants employed during the day in addition to evening work on the stage, including flys, properties, etc., assistant electricians, limelight or gas men, to be paid a minimum wage of 27s. 6d. per week, exclusive of overtime.

#### HOURS.

The normal working hours to be approximately between 10.30 o'clock a.m. and 3.30 o'clock p.m., allowing one hour for meals, in the daytime on ordinary days, and from 10.30 o'clock a.m. to the conclusion of the performance, allowing one hour for meals,

on *matinée* days, Saturday to be approximately between 10.30 a.m. to 1.30 p.m. in the event of no *matinée*; and in the evening from the time necessary for commencing the performance to the clearing of the stage at its conclusion not later than midnight.

### OVERTIME.

All work done after twelve (midnight) to 7 a.m., or on Sundays, Good Fridays, or Christmas Days to be paid for at the rate of 11d. per hour.

### NIGHT MEN.

Including all those engaged for stage work during a performance.

### DUTIES.

To be the setting and striking of the scenery, the operation of lights used, and the general stage work during the performance, and the clearing of the stage after the last item on the programme, not later than midnight.

### MINIMUM RATE OF PAY.

In one-show-a-night houses, 2s. per performance, and 2s. for each *matinée* of the present average duration.

A special performance exceeding the usual duration of a *matinée* or evening performance to be paid extra.

In two-shows-a-night houses 2s. 3d. per night and 1s. 6d. for each *matinée* of the present average duration.

### REHEARSALS.

Night men for rehearsals between 7 a.m. and 12 p.m., 7d. per hour, with a minimum of 1s. 9d.; and for rehearsals after 12 p.m. (midnight) on Sundays, Good Fridays, or Christmas Days, 11d. per hour.

All men employed for rehearsals to be paid from the time of the call, if on duty.

### CARPENTERS.

Bench hands.—The rate of pay to be 10½d. per hour, or the London rate.

Carpenters to work eight and a-half hours before charging overtime.

Overtime.—On week days, from 5 p.m. to 8 p.m., time and half; from 8 o'clock p.m. to 7 o'clock a.m. next morning, double time. After 1 o'clock Saturdays, and on Christmas Day, Good Friday, and Sundays, double time to be paid.

Two hours grinding money to be allowed on finish of a job after working forty-eight hours. Carpenters to give two hours' notice on leaving after working forty-eight hours.

### OTHER DEPARTMENTS OR EMPLOYEES.

Minimum wages for stage managers (stage foremen), 36s. per week.

Minimum wages for electricians (switchboard attendants), 30s. per week.

Hours.—The same as for day men.

Overtime.—All work done after twelve (midnight) to 7 a.m., or on Sunday, Good Friday, or Christmas Day, to be paid for at the rate of 1s. and 11d. per hour respectively.

Note.—The variety in the extent of electrical knowledge and skill in dealing with electrical appliances required for different theatres of varieties is so large that no dividing line between electricians (qualified switchboard attendants) and electricians paid under the title of chief electricians or master electricians can be fixed for the purpose of gradation of minimum wage, and in my opinion no minimum wage for such chief or master electricians is required, and I make no order in regard to them.



## THE AMERICAN STAGE.



MISS BLANCHE BATES,

whose greatest success was with David Belasco's *The Girl of the Golden West*. Miss Bates will appear in a new play by Mr. Belasco in New York in the autumn of this year.

100

100

100

I also make no order with regard to extra or odd men employed for baggage work, brass cleaning, or other jobs in and about theatres of varieties or with respect to any other claims on behalf of employees.

## MUSICIANS AND EMPLOYEES.

### FUTURE DISPUTES.

#### I Award and Declare:--

1. In the event of any question arising as to whether the award is being observed or not, it has been agreed that such question shall be referred to me, or, failing me, to another arbitrator to be appointed by the Board of Trade for decision and upon any decision that the award has not been observed, and neglect to comply with the order thereupon made the persons aggrieved shall have liberty of action to take such course as they shall deem fit or as the arbitrator shall direct.

2. Any proposal for the alteration of any of the rules, regulations, and rates fixed after this inquiry, and specified in this award, shall be subject to not less than three months' notice to expire on March 31 or September 30 in any year, stating the alterations proposed and the grounds therefor, and such proposal, if made in 1908, shall state the changed circumstances which would justify such re-opening, and it has been agreed shall be examined and stated by me to be satisfactory, before such re-opening is allowed. Upon notice being given under this clause the procedure laid down in the following clause shall be followed.

3. For the adjustment of all future disputes, and to avoid stoppage of work, any difference arising between managements and their musicians or employés shall be first considered by the parties concerned and (or) their authorised representatives, and in the event of no agreement within a period of three months shall be referred to three persons, two to be appointed by the parties and one by the General Federation of Trade Unions, and if such persons shall not be able to meet, or do not agree upon a decision within one month, it has been agreed that such difference shall be referred to me, or, failing me, to another arbitrator to be appointed by the Board of Trade, whose decision shall be final and binding.

4. Upon any difference being referred to me or to another arbitrator as aforesaid, it has been agreed that both parties shall, as a precedent to arbitration, deposit the sum of £20 each with the arbitrator, who may, out of such sum, award costs to either party.

This Award shall come into operation one month from the date hereof.

And I further Award and Declare that with regard to the whole of this Award any questions upon the construction or interpretation shall be referred to me for decision.

As witness my hand this fourteenth day of June, one thousand nine hundred and seven.

(Signed) GEORGE RANKEN ASKWITH.

### THE MATINEE MATTER.

After the promulgation of the Award there were several points on which the interpretations by the proprietors and artists varied. Several discussions ensued which eventually led to another conference with the Arbitrator.

### EVADING THE AWARD.

There was a feeling among artists that certain managers were attempting to evade the Award, particularly as it applied to the payment of *matinées*, and Mr. Wilkes, of the Tivoli, Manchester, was considered an offender in this respect.

### THE MANCHESTER MEETING.

The matter was taken up by the General Secretary of the V.A.F., Mr. Monte Bayly, and afterwards a meeting of variety artists was held at the Palace, Manchester, on Sunday evening, September 1, called originally for the purpose of uttering a public protest against the action of the manager of a local variety theatre, the Tivoli, in, so it was alleged, not abiding by the terms of the recent Award given by Mr. G. R. Askwith, of the Board of Trade, particularly on the question of payment for extra *matinées*. At the Tivoli the custom had been to have three *matinées* weekly. In preparation for the meeting, which was under the auspices of the General Federation of Trade Unions, an appeal had been issued by handbill urging all trade unionists to support the action of the Variety Artists' Federation in seeking to secure full recognition of the Board of Trade Award. Mr. Fred Herbert, of the Executive Committee of the V.A.F., presided, and was supported by Mr. J. T. Macpherson, M.P. (Preston), Mr. James Holmes, a special delegate from the Federation of Trade Unions; Mr. Monte Bayly, General Secretary of the V.A.F.; Councillor Martin, Mr. Phil Herman, Mr. Harry Bedford, Mr. Deane Tribune, Mr. E. A. Ward, Mr. Chris Van Bern, and Mr. H. Anthony. However, the chairman was in the position to announce a satisfactory settlement, as evidenced by the following reply to the General Secretary from the Arbitrator, which was read at the meeting:—

Board of Trade,  
Whitehall Gardens, S.W.,  
August 30, 1907.

Dear Sir,—I have this day seen Mr. Philip Rutland, solicitor to the Entertainments Protection Association, Mr. Wilks, and two other directors of the Tivoli Theatre of Varieties, Manchester, with reference to alleged breaches of my award of June 14, 1907. I have opened the proposed contracts, and altered, with their consent, the words relating to *matinées*, so that they may bear on the contract that the *matinées* are to be paid for, and also as regards the barring clause. These are the two important matters in these contracts, and I understand that, as soon as practicable, the Board of the Tivoli Theatre will effect any such minor alterations as may be requested with a view to making their contracts in conformity with the model contract.—I am, yours very faithfully,

G. R. ASKWITH.

### FURTHER ARBITRATION.

A meeting between the Arbitrator, Mr. G. R. Askwith, and representatives of the



Federated Trades Unions, delegate members of the V.A.F., and the representatives of the Tivoli and Oxford Syndicate took place on Thursday, October 17, for the purpose of receiving from the Arbitrator decisions on certain points in the Award.

#### THE ARBITRATOR EXPLAINS.

The result of the conference was that the Arbitrator issued the following supplementary Award on October 18:—

Certain questions having arisen between managers and artists upon *matinées*, salaries, and contracts in relation to my award dated June 14, 1907, I have seen the parties upon some of the questions in dispute on September 6 and October 17.

The following decisions and explanations are now given:—

(1) The award means that salaries are to be henceforth based on evening performances only.

The amount of salary which any individual artist may receive is a matter of bargain and free negotiation between manager and artist, as it is impracticable for me to fix the market price of artists. Managers are at entire liberty to fix the salary at any price the artist is prepared to take, whether it is less or more than the artist received prior to or at the date of the Award, provided that one-seventh or one-twelfth, as the case may be, of the salary so arranged is given for each *matinée*, and is in addition to the salary which in future bargains the artist may estimate his value at, and the manager be prepared to pay.

Managers and artists must be careful in the future to note (a) that the weekly salary for six evening performances is the basis, and (b) that to fix an inclusive salary in the contract and then sub-divide it into proportions of six-sevenths and one-seventh or, as the case may be, into eleven-twelfths and one-twelfth, is to be avoided. Salaries should not be fixed in less multiples than ten shillings (this sum does not apply to the *matinée* money).

(2) I find as a fact that the Grand Theatre, Sheffield, is associated with the Macnaghten Vaudeville Circuit, and that artists objecting to be transferred from the Macnaghten Circuit to such theatre on the ground that it is not associated with the tour are withholding consent to be transferred unreasonably.

(3) In regard to Pavilion, Tivoli, Oxford, Empress, Canterbury, and Paragon contracts, all contracts concluded between artists and managers on or before September 7, 1907, on the terms and conditions of confirmations issued after July 14, 1907 (the form of which has been since abandoned), shall stand in the terms made, but all contracts concluded on the abandoned forms

between September 7 and this date shall stand, with the addition of *matinée* payment, unless the same has been specifically provided for.

(Signed) GEORGE RANKEN ASKWITH.

#### ARBITRATOR'S LATEST RULINGS.

On December 23 there was a conference held with the Arbitrator, Mr. G. R. Askwith, at his offices, when he gave his ruling on certain important matters. There were present Mr. P. J. Rutland (solicitor), representing the London Entertainments Protection Association; Captain Warren Wright, of the Portsmouth Empire; Mr. E. H. Bostock, jun., Mr. Joe O'Gorman, and Monte Bayly, Chairman and General Secretary of the V.A.F. respectively.

The Arbitrator's rulings were in reference to Clause D of the Award affecting "existing" contracts signed before July 14 for houses not yet completed or opened subsequent to that date, and also for houses which had not the weekly practice of *matinées* at the time such contracts were signed. The rulings, which will hold good in similar cases, were made in regard to houses controlled by Mr. E. H. Bostock and Captain Warren Wright.

MR. E. H. BOSTOCK.

With reference to the case of Mr. E. H. Bostock the Arbitrator ruled:—

"No weekly custom, or practice, for *matinées* at the Hippodrome, Hamilton; and the fact that there was the weekly practice of a *matinée* at Paisley does not import the existence of such a practice at Hamilton in respect of the services of payment of an artist transferred from Paisley to Hamilton."

CAPTAIN WARREN WRIGHT.

The Arbitrator's decisions in regard to Captain Warren Wright and the Portsmouth Empire Palace Company were as follows:—

"All new contracts to be in accordance with the model form. Contracts up to September 6 stand as made."

"On subsequent contracts made since September 6, and not yet performed, *matinées* to be paid for in accordance with the terms of the Award."

The publication of the Arbitrator's latest rulings is the closing incident in what will always be recorded in music hall history as a most memorable and remarkable event—the Music Hall War.



## THE AMERICAN STAGE.



### MADAME NAZIMOVA,

who for the past two seasons has been playing a round of Ibsen parts at the Princess's Theatre, New York. Madame Nazimova was born in Russia on May 22, 1879, and, after a number of years spent in acting in her own country, studied English, and opening in New York immediately secured success.

Her business manager is Mr. A. H. Canby.





## THE AWARD :

### SOME EXPLANATORY NOTES.

The Arbitrator's Award in the matters at issue between managers of theatres of varieties on the one hand, and the artists, musicians, and operatives, is a long and complex document, made up of various parts, dealing separately with—

- (1) Artists, (2) Musicians, and (3) Employés.

The parts concerning musicians and employés are comparatively simple, needing little explanation, and may be left to speak for themselves.

The Arbitrator, Mr. G. R. Askwith, made his award on June 14, 1907, to take effect one month after, July 14.

The Arbitrator issued three interim Awards—on February 14, 1907, concerning managers and artists; on February 21, concerning musicians; and on March 1, concerning stage hands but these Awards only affected temporary conditions brought about by the strike. The text of the Award of June 14 appears on page 62 and following pages.

#### Artists.

The case of the artists is taken in different sections, i.e.:—

Existing Contracts.

Future Contracts.

Model Form of Contract, etc.

Barring Clauses in Future Contracts.

Future Disputes.

The draft Form of Contract must not be taken as having the force of the Award in the various points in dispute. It is given for "the aid and guidance of managers and artists . . . with such proper alterations and additions as may be suitable for particular localities and circumstances." It is a little unfortunate that the arbitrator should have mixed up portions of his Award with certain clauses in the Form of Contract. Where that has been done, however, the clauses are binding on the parties to the arbitration, and are, with the other parts of the Award, in force for a minimum period of five years.

#### Concessions, Etc.

The modifications made in the existing arrangements between managers and artists are limited in number. They relate to—

- (1) Barring.
- (2) Matinées.
- (3) Transfers.
- (4) Times.
- (5) Closure of Halls.

Contracts already made have, roughly, the benefits of the Award as regards (3), (4), and (5) of the foregoing—that is, Transfers, Times, and Closure of Halls. But certain existing contracts contain clauses providing that the management may (by notice in writing to the artist to be given at any time before the expiration of the engagement) extend, prolong, or renew the term for a further period. In the event of such option being exercised, such extension, prolongation, or renewal becomes subject to the terms of the Award if and so far as the terms of the contract and the Award may differ. Thus, renewals and the like under contracts already made are substantially on the same footing as new contracts made in accordance with the terms of the Award.

#### BARRING : LONDON.

##### WEST END.

1. For an ordinary non-exclusive engagement in the West End the maximum bar is—

- (a) One mile from the place of performance for
- (b) four months prior to appearance there.

No bar after termination of engagement.

Should there be "open time" between date of contract and date of appearance, no option on services. See note on Open Time Options below.

2. For an engagement at a West End house to the entire exclusion of any other theatre of varieties.

Any bar prior to appearance may, with the consent of the artist, be imposed by the management.

The Award says—"Terms and conditions, including extension and re-engagement, to be such as may be agreed between the parties." The management can, if it wishes, exercise option on Open Time.

How far barring after as well as before engagement is permissible in an exclusive West End engagement is doubtful from the actual wording of the text. Under this sub-section—(b) of Artists' Future Contracts (Barring Clauses)—the terms and conditions are left to the contracting parties; but under the pre-

ceding sub-section (a) barring after engagements is abolished, except in the provinces. Though there is a conflict of statement here, it is understood that barring after engagements other than a fortnight in the provinces, is entirely abolished.

A West End house is defined as a house situated within a radius of one mile from Charing Cross on the northern bank of the Thames.

#### LONDON OUTSIDE THE WEST END.

1. For ordinary non-exclusive engagement outside the West End but within the Metropolitan Police area, the maximum bar is—

- (a) Two miles from place of performance for
- (b) Eight months prior to appearance there.

No bar after engagement.  
No open time option.

2. For an exclusive engagement within this area the maximum bar is—

- (a) Two miles and
- (b) fifteen months.

The management can exercise option on open time.

As regards bar after engagement for an exclusive engagement, the same remarks apply as we have made to exclusive West End engagement.

#### LONDON COMPOUND ENGAGEMENTS.

For engagements of at least fourteen weeks during any period of twelve months at a salary of not less than £40 per week, the artist consenting to perform concurrently at two halls either (1) both in the West End, or (2) one in the West End and one outside, both now open, the maximum bar is—

- (a) Four miles of Charing Cross and two miles of local place of performance for
- (b) eight or nine months prior to appearance—eight months at other houses making exclusive engagements and nine months at houses paying "turn money."

The two-mile bar would extend from all outside halls specified in the contract, of which halls there would usually be more than one per contract, as implied in the sub-section.

"Both now open" is a very ambiguous phrase. In point of fact the compound engagement—on the £40 salary and fourteen weeks basis—only applies to houses actually open at the date of the Award, which was June 14 last. Houses then closed, or new houses to be opened in the future, cannot make or share in an engagement of this kind.

If an engagement is not for fourteen weeks in one year and is at a salary less than £40 a week, this provision for a compound engagement does not apply in any

circumstances. An engagement with a management for any two or more halls otherwise must be on the basis of an ordinary engagement. In the latter case, if it is for halls in the West End, the amount of maximum bar is—(a) one mile from the place of performance for (b) four months prior to appearance there and outside the West End but within the Metropolitan Police area, the maximum bar is (a) two miles from place of performance for (b) eight months prior to appearance. There would be no bar after performance and no option on open time in the circumstances.

#### BARRING: PROVINCES.

For engagement in the provinces the maximum bar prior to appearance is:—

- (a) Ten miles from place of performance for
- (b) fifteen months, except in the case of outlying towns of more than 70,000 inhabitants, to which a bar of only six miles applies.

In the provinces a manager can exercise the option on the services of an artist during any period that exceeds, between the date of signing of contract and the date of performance, the fifteen months period of bar.

After termination of engagement the maximum bar is

Two weeks.

#### OPTION ON OPEN TIME

If the period between the signing of a contract and the date of the performance exceeds the period of the bar, the manager can in the contract stipulate that the artist shall give him, during such period of excess, the option of taking over his (the artist's) services in lieu of any engagement open to the artist at any other house within the barred area. If this stipulation is made, the artist before accepting an engagement at another house within the barred area during this period of excess must offer his services to the management on the terms mentioned in the contract, and thereupon the management must accept such offer in writing and specify the house for the performance within a week, or be deemed to have refused the offer.

This option cannot be exercised by managers in the case of ordinary engagements in London (including West End), but can be exercised for exclusive engagements in London including West End, for compound London engagements, and for provincial engagements.

#### DEFINITIONS, ETC., IN THE CLAUSES.

The words theatre of varieties, used in relation to the Barring clauses in the Award, also include theatres, music-halls, clubs, concerts, or other places of entertainment

# THE AMERICAN STAGE.



*(Otto Sarony Co., New York.)*

**MR. JOHN DREW,**

Starring in *My Wife*, at the Empire Theatre, New York.





The word artist includes troupe, company, partnership, or other combination of two or more performers.

It is worth noting that in the Award the period of bar is described as "prior to appearance." This term is meant to cover "during period of appearance."

### MATINEES.

#### NEW CONTRACTS.

Payment for all *matinées* is provided for as follows:—

The artist shall be paid at the rate of one-seventh of the weekly salary in one-show-a-night houses and one-twelfth in two-shows-a-night houses for each *matinée*.

#### EXISTING CONTRACTS.

Where clauses are inserted providing that the artist shall when required by the management appear at all *matinées* weekly without the payment of any additional remuneration, artists will in future only be called upon to perform at such *matinées* as were the usual weekly practice at the house or houses in question at the time that the contract was made. Any additional *matinées* will be paid for at the rate of one-seventh of the salary in one-show-a-night houses and one-twelfth in two-shows-a-night houses.

In existing contracts, an artist transferred to a house where there was no practice of *matinées* at the time that the Award took effect—i.e., July 14, 1907—is entitled to payment at the above rate for every *matinée*. There was, of course, no such practice at any house not built and open at that date.

In existing contracts, where a manager avails himself of an option to extend or renew an engagement, the artist has the full benefit of the Award for *matinées*.

### TRANSFERS.

The Award provides for the consent of the artist in the case of transfer during the whole or any part of the engagement (not less than one week) to any other theatre owned or controlled by or associated with the management. But such consent must not be unreasonably withheld by the artist. Reasonable expenses must be allowed in the case of transfer in the provinces. No provision is made for expenses in the case of transfer from London to the provinces, but it is reasonable to suppose that the Arbitrator intended them to be paid.

This provision applies equally to existing and new contracts.

### TIMES.

#### EXISTING CONTRACTS.

The management can vary the times named for appearance at its discretion on or before Friday in the week previous to the performance. The times can also be varied subsequently by the manage-

ment, provided no unreasonable interference is caused with the times at any other house.

#### NEW CONTRACTS.

The foregoing, though made applicable to existing contracts of all kinds, only becomes obligatory under the Award in the case of new contracts falling within sub-section (d) of the Barring Clauses—that is, ordinary contracts within the Metropolitan Police District, not exclusive contracts, compound contracts, or provincial contracts.

### CLOSING OF THEATRES.

In both existing and new contracts two months' notice must be given to the artist in the event of the manager deciding to close his theatre for the purpose of alterations, decorations, or repairs, or on any ground that the manager "may consider reasonably adequate." No salary is payable in such circumstances.

### The Model Contract.

The following are interesting clauses in the Model Contract, which the arbitrator certainly has not made to err on the side of liberality towards the artist. Artists are under no obligation to accept such conditions, unless they sign them. the Model Contract not being part of the Award:—

#### COMPOSITION OF TROUPES.

Where this contract relates to a partnership, troupe, or sketch, the artist shall at the time when the contract is signed furnish the management in writing with such names as the management may require, and shall not substitute a performer for a person so named without the written consent of the management.

#### BREACH OF BARRING CLAUSE.

Upon breach of (any of) the barring clauses the artist shall pay to the management as liquidated damages one week's salary for each breach thereof, but nothing in this clause shall affect the right of the management to apply for an injunction to restrain the artist from performing or rehearsing in breach of the said clauses nor the right to determine the contract.

#### DEPUTISING.

When the management own or control two theatres in any provincial town, the artist shall act as deputy in cases of emergency upon request, and be paid at the rate of (to be agreed).

#### LIABILITY FOR ACCIDENT.

The management shall not be liable to the artist or to the legal personal representative of the artist for any loss, damage, or injury to the artist's person or property during, or in connection with, the engagement, unless caused by the negligence of the management.

#### ARTIST'S DECLARATION.

The artist declares that at the time of signing this contract he is under no engagement with any other management that can preclude him from fulfilling the engagements shown herein, and that he has not concealed any change of professional name or description.

**RIGHT TO RE-ENGAGE.**

The management may by notice in writing, to be given before the termination of this engagement, re-engage the artist once subject to any engagements existing at the date hereof, to appear at any of the theatres herein mentioned for a like period not exceeding        weeks, to commence not later than eighteen months subsequent to the date of the notice, and the artist shall, if so required, perform accordingly upon the same terms as in the contract.

**ILLEGAL PERFORMANCES.**

If the artist's performance is contrary to law or is objected to by any licensing or

other public authority this contract may be cancelled by the management.

If the management be threatened with legal proceedings in respect thereto the contract may be cancelled unless the artist forthwith provides indemnity to the satisfaction of the management.

**BILLING OF ARTISTS.**

The management shall have the sole right to determine the position of the artist's name, the size and nature of the type, and the description of the turn on bills, programmes, and advertisements. (Rules and Regulations.)





# THE AMERICAN STAGE.



[Sarony, New York.]

**MR. FRANCIS WILSON,**

*Starring in When Knights were Bold, in America*



## VARIETY ORGANISATIONS, Etc.

### VARIETY ARTISTS' FEDERATION.

Founded February 18, 1906. Registered under the Trades Union Acts, 1871 and 1876. Offices, 28, Wellington Street, Strand, London, W.C. Affiliated to the Trades Union Congress, the General Federation of Trade Unions, the White Rats of America, the International Artists' Lodge, and the Australasian Vaudeville Association. Officers:—Chairman, Joe O'Gorman; Vice-Chairman, W. H. Clemart; Trustees, Edmond Edmunds, Joe Elvin, and Paul Martinetti; Treasurer, Dutch Daly; Accountant, W. H. McCarthy. Executive Committee meetings every Tuesday at 12. London and provincial meetings every Friday at 12. Monte Bayly, General Secretary.

The Committee as constituted at the end of 1907 was as follows:—

Retire 1908:—Frank Haytor, Gus Garrick, George Brooks, Leo Tell, Arthur Haytor, Albert Christian, A. Carlton, James Atroy, Leon Donaldson, Fred Donaldson, William Lee, C. C. Bartram, Whit Cunliffe, George Booker, Harry Conlin, George H. Smythson, Ted Young, George Sanford, Max Berol Konorah, Will Johnson, Ryder Slone, Peter Fannan, Russell Walleit, Albert Schafer, Harry Jee, Chas. Frazer, Harry Mayville, Will Van Allen, Bernard Stavordale, Harry Bancroft, Hal Forde, Chas. Rich, William Berol, William Ethairien, Harry Rich, Max Sterling, Chas. Russell, Max Rose, Barney Armstrong, F. W. Millis, Bates Maddison, Johnny Gilmore, Harry Phillips, "Spot," J. W. Wilson, Tom Leamore, Nat Clifford, John F. Preston, Bert Byrne, Atlas, S. B. Sinclair. Retire 1909:—Joe O'Gorman, Fred McNaughton, Wal Pink, R. A. Roberts, Harry Griff, Gus Elen, Peter Bijou, Harry Tate, Albert Voyce, Albert Le Fre, W. H. Clemart, Will Poluski, Horace Wheatley, Fred Russell, Walter Munroe, Harry Lauder, Signor Borelli, Chas. McConnell, Harry Wright, Arthur Reece, Johnny Alexander, Geo. D'Albert, Bob Leonard, Joe Tennyson, Arthur Rigby, Harry Delevine, Chas. Pastor, Fred Herbert, Joe McConnell, James Foreman, Chas. Gardiner, Michael, Nolan, Andie Caine. Retire 1910:—Arthur Roberts, Tom Costello, Neil Kenyon, Harry Blake, J. W. Cragg, F. V. St. Clair, George H. Chirgwin, Harry Freeman, George Leyton, Tom Woottwell, J. Alexandre, H. Herald, James Kellino, Alf. Leonard, Cliff Ryland, Fred Ginnett, A. E. Godfrey, A. Herald, George Hughes, Carl Hertz, Barney Vox, Horace Goldin, Wal Grace, B. Monti, Erne Warsaw, W. H. Wallis, Chas. Mildare, Fred Maple, Fred Sinclair, W. H. Farley, Fred Latimar, S. King Alexander, Jeff Vendome, Horace White, George Newham, James Howard, James Allison, Syd Laurel, Fredk. Halter, Wilson Hallett, Sid Bandon.

### MUSIC HALL ARTISTS' RAILWAY ASSOCIATION.

28, Wellington Street, Strand, London, W.C. The total number of members in this Association is 7,561, calculated to December 31.

President, W. H. Clemart; Vice-Presidents, Sir James Bailey, Albert Le Fre, Fred W. Millis; Hon. Trustees, J. W. Cragg, Joe Elvin, Paul Martinetti; Hon. Treasurer, Douglas White.

Executive Committee (1907-1908):—Robert Abel, Lieut. Albini, John Alexander, W. H. Atlas, Harry Bancroft, Claude Bartram, Peter Bijou, Harry Blake, George Booker, A. Borelli, Jim Cameron, A. Carlton, Jack Collinson, Harry Conlin, Geo. D'Albert, J. E. Dunedin, Harold Finden, J. Foreman, Chas. Gardiner, H. Griff, Fred Harrison, Fred Herbert, Bob Hutt, Bob Leonard, Frank Lynne, Charles



McConnell, Walter Munroe, Fred Neiman, Joe O'Gorman, Charles Pastor, P. H. Paulinetti, Arthur Rigby, Fred Russell, Albert Schafer, Geo. B. Sinclair, Fred Slingsby, Ryder Slone, G. H. Smythson, Bernard Stavordale, Harry Tate, Jeff Vendome, Barney Vox, Albert Voyce, W. Welsh, Harry Wright, C. Douglas Stuart (Secretary).

### VARIETY ARTISTS' BENEVOLENT FUND.

Founded December 4, 1907. Offices: 28, Wellington Street, W.C.

Provisional Committee:—J. Alexander, W. H. Atlas, Lieut. Albini, A. Borelli, Harry Bancroft, Burnetti, Harry Blake, J. Colinson, Pat Carey, W. H. Clemart, Jim Cameron, Geo. D'Albert, Joe Elvin, Harry Finden, H. Griff, Fred Herbert, Albert Le Fre, Bob Leonard, Fred Millis, Chas. McConnell, Paul Martinetti, J. H. Milburn, W. Munroe, Joe O'Gorman, Fred Russell, Arthur Rigby, B. Stavordale, Geo. H. Smythson, A. Schafer, Leo Tell, Albert Voyce, Jeff Vendome, Horace Wheatley, E. Warsaw, Harry Wright, C. Douglas Stuart (Hon. Secretary).

### GRAND ORDER OF WATER RATS.

Mr. W. H. Clemart, "King Rat"; Mr. Fred Ginnett, "Prince Rat"; Mr. George D'Albert, "Test Rat"; Mr. Charles McConnell, "Musical Rat"; Mr. Edwin Brown, "Bank Rat"; Mr. W. H. McCarthy, "Scribe Rat." Headquarters, Vaudeville Club, 98, Charing Cross Road, W.C.

### INTERNATIONAL ARTISTS' LODGE.

President, Max Berol Konorah (V.A.F.); Vice-President, Leo Herzberg; Treasurer, Nic. Kaufmann (V.A.F.); Secretary, Max d'Oretta; Sub-Secretary, William Schuff; Trustees, Charles Mertens, Arthur Martinus, Siegwart Gentes; Manager, Otto Gregor. Executive Committee—Jean Clermont, Gustav Wille (V.A.F.), Bacchus Jacoby, Otto Allison, Adolf Wotpert, Camillo Schwarz, Josef Adelmann, Max Franklin, Harry Lubine, Fredy Maackwood, Hugo Ploetz-Larella, William Berol (V.A.F.), Bernhard Allison, Heinrich Blank, Josef Rubens, Max Aussner-Maxini, Emil Klos, Max Zerner, Alex. Vasilescu, Max Rose-Marzella (V.A.F.), Paul Milon, Dr. Albert Wehler-Hubertus, Adolf Barowsky, C. C. Bartram (V.A.F.), Anton Sattler, Benno Maningo, Hugo Guitano, Harry Mountford, Willy Passpart, Emil Brieger, A. Bill, Frankloff, Rich. Hungar, Sylvester Kremo, Ike Rose, Felix Wagner, R. C. Mudge, Ludwig Tellheim, Bert. Newsome, Paul Traney, Paul Petras, Max Wessely, Emil Szkowsky-Spoon, Carl Onra, Jean Osrani (V.A.F.), Adolf Petram, Gustav Klatt, Bent Olsen. Julius Oran, Albert Schaffer (V.A.F.).

The lodge has members in every part of the world, and holds meetings weekly in all the principal cities. The membership is at present about 1,200 financial members, and is restricted to the heads of troupes. Ladies are admitted to membership, but are not allowed to attend meetings or to vote. The I.A.L. is affiliated with the V.A.F. and the White Rats of America; their head offices are at No. 2, Hannoverische Strasse, Berlin, Germany, and in London at the Sovereign Hotel, 13, Upper St. Martin's Lane, W.C., where meetings are held each Sunday evening at 7 p.m. The Secretary of the London Meeting is Mr. C. C. Bartram.

### MUSIC HALL LADIES' GUILD.

President, Miss Marie Lloyd; Vice-Presidents, Mrs. Fred Ginnett and Miss Lily Burnand; Treasurer, Mrs. Julia Barnett; Committee:—Mrs. Eugene Stratton, Miss Maude Mortimer, Miss Kate Vu'cana, Miss Lil Hawthorne, Miss Ray Wallace, Miss Gladys Mavius, Mrs. Butler, Miss Lottie Albert, Miss Belle Elmore, Mrs. Charles Best, Miss Freda Charlotte; Secretary, Miss Anna De Grey. Offices: 2, York Street, Covent Garden, W.C.

The above Guild has been formed with the object of assisting the wives of artists who, through lack of employment, illness, or confinement, are in want of help, by supplying proper medical aid, food, coal, or other necessities as may be required.

## THE AMERICAN STAGE.



MR. DAVID WARFIELD,

who played for three years in New York in *The Music Master* under Mr. David Belasco's management. Mr. Warfield opened Mr. Belasco's second theatre in New York, the Stuyvesant, on October 16 in *A Grand Army Man*.





Also, in cases of confinement, to lend a supply of suitable baby clothes for the first month, to be returned at the expiration of that time. To assist widows of artists to find suitable employment; to find employment for children of poor artists and orphans, as programme sellers, call boys; also office work or other suitable employment, and in cases where possible to assist them in obtaining parts in sketches where children's parts are included; to supply necessitous artists with free clothing; to sell stage and other clothing to artists who may require them, at a very nominal cost; to visit the sick; to give toys, books, and games to sick children of artists.

### MUSIC HALL SICK FUND.

Founded in 1867. Committee meetings second Wednesday in the month at 2 p.m., held at York Hotel. Sick Payments—£1 for 6d. per week, £1 10s. for 9d. per week. £10 paid to nearest relative on death of member. President, Mr. Pat Carey; Hon. Auditors, Messrs. H. E. High and H. Griff; Trustees, Messrs. H. Jennings and Douglas White; Vice-President, Mr. W. J. Wainratta; Treasurer, Mr. Frank Heath; Secretary, Mr. T. Baines.

Address all communications 1, York Road, Lambeth, S.E.

### THE MUSIC HALL HOME.

31, Wilson Road, Camberwell, S.E. Matron, Mrs. J. J. Fruin; President, Mr. Thos. Barrasford; Vice-Presidents, Harry Barnard, Harry Bawn, Jas. E. Dunedin, Walter Hassan, Joe Lawrence, Harry Mountford, Fred Nieman, F. H. Pedgrift, C. J. Bartleet Perry, Jesse Sparrow, C. Douglas Stuart, Chas. Weldon, Douglas White; Treasurer, Harry Barnard; Secretary, Benj. Woodger; Committee:—H. Atlas, Leon A. Bassett, W. S. Bassett, Harry Blake, C. C. Cornish, Percy Ford, Harry Gage, E. A. Golding, H. Griff, Bob Hutt, Edward Johnson, W. L. Johnson, H. Joyner, Walter Norman, C. Mannerling, Malcolm McDowell, F. W. Millis, Fred Shelley, Arthur Simmons, W. Howard Smith, George H. Smythson, J. Traynor, Horace Wheatley. At the close of 1907 there were nine inmates in the Home. The Committee meetings are held at the Camberwell Palace first and third Thursdays in the month, at 12 o'clock noon.

### THE TERRIERS' ASSOCIATION.

(Registered pursuant to the Friendly Societies Act.)

President, Mr. Jesse Sparrow; Vice-Presidents, Messrs. F. W. Millis, A. Simmons, J. Lawrence, F. Slingsby, J. E. Dunedin, J. Alexander, F. Neiman, G. Preston, H. Griff, and H. Wright; Hon. Trustees, Messrs. S. N. Salter and J. C. Pratt; Hon. Treasurer, Mr. Douglas White; Secretary, Mr. Harry Lester; Registered Office, 4, Kennington Road, London, S.E. This Association was formed in 1899 for the mutual benefit of *bona fide* music hall artists. Full particulars may be obtained from the Secretary.

### THE SOCIETY OF DRAMATIC CRITICS.

This Society was formed in October, 1906, with a membership of from 50 to 60. The Society exists for social and professional purposes, to facilitate the exchange of views on the material and intellectual aspects of the calling of dramatic criticism and generally to promote the interests of the calling. During the past year some satisfactory negotiations took place with managers touching the admission of critics to dress rehearsals. Mr. Beerbohm Tree, Mr. George Alexander, Mr. Cyril Maude, and other managers expressed themselves favourable to *répétitions générales* or final rehearsals.

The president of the Society is Mr. A. B. Walkley; the vice-president, Mr. William Archer, and the honorary secretary and treasurer, Mr. F. Moy Thomas. The council, elected at the first annual meeting last November, is composed as follows: Mr. A. B. Walkley, Mr. William Archer, Mr. Sidney Dark, Mr. Anthony L. Ellis, Mr. H. Hamilton Pyfe, Mr. J. T. Grien, Mr. G. E. Morrison, Mr. Charles Palmer, Mr. Alfred F. Robbins, Mr. Edward F. Spence, Mr. Bernard Weller, and Mr. F. Moy Thomas, Staple Inn Buildings (South), Holborn, W.C. Membership of the Society is by invitation of the council.

## CLUB ENTERTAINMENTS.

**A**LTHOUGH cheap music halls, with two houses nightly, and theatres, with popular prices, attract nightly thousands of entertainment-seekers, there are a great number of London artisans, with their families and friends, who are as just as able and willing to derive amusement from performances given in more unconventional surroundings—in their own clubs, that is to say. The subject is not a small one, inasmuch as hundreds of performers obtain salaries not to be despised from these club entertainments, and a discussion of the matter may bring out some interesting points.

### HALLS AND AUDIENCES.

The audiences at such club shows, without being captious critics, are discriminating, discerning, and by no means easy to please; and it is in recognition of this, no doubt, that one of the principal caterers announces proudly as his motto, "Nothing too good for the working man." Although all drawn necessarily more or less from the same class, the audiences at these performances differ in a good many points, and, just as "the verdict of New York" is often reversed in London, so some turns vastly appreciated in the East End might go almost without a hand in the West or across the Thames. The sizes and equipments of the halls also vary a good deal, and it may be said that, on an average, the larger places hold six to eight hundred persons, whilst some smaller ones accommodate only three to four hundred, the scenic arrangements and other matters affecting stage details also differing considerably.

### THE CLUB AND INSTITUTE UNION.

The headquarters of an elaborate and well-conceived organisation are to be found at the premises of the Working Men's Club and Institute Union, Limited, which are situated in Club Union Buildings, Clerkenwell Road, adjacent to Holborn Town Hall. From well-authenticated particulars placed before us we gather that throughout the country there are as many as 1,177 clubs that are members of the Union, and of these 157 (falling under our particular notice) are Metropolitan clubs. The Union, which has the large number of 400,000 individual members, has for its special province the advancement and maintenance of the interests of working men's clubs. It also gives prizes for cricket, rowing, shooting, swimming, and other sports and pastimes; offers scholarships at educational institutions; owns and supports a fine Convalescent Home for the use of club members at Pegwell Bay; and also possesses a Circulating Library of over 10,000 volumes and a Reference Library of over 3,000 volumes. The Club and Institute Union thus plays a useful and important part in the brightening of the lot of the working man after working hours; and in its Buildings is housed, most appropriately, one of the leading clubs.

### THE WELL-MANAGED CENTRAL.

This is the Central Club, which has Mr. T. Brown as President, Mr. H. A. King as Vice-President, and Mr. Cunningham as Secretary, and of which the experienced, obliging, and well-versed Entertainment Secretary is Mr. Arthur Haynes. The post of Entertainment Secretary is an important one at these clubs; the various holders of the office keep in touch with one another, and recommend suitable artists; and they are, we understand, awarded an annual benefit. The Central, which holds about 700, is a very good club; the lighting arrangements are excellent, electric light being employed, as well as lime light; and the scenery and its setting are also capital. The club pays especially high fees.

### A REPRESENTATIVE SELECTION.

A few more leading clubs may be noted "without prejudice," for any omission here implies nothing derogatory, and a lengthy list will be found at the end of this article. Rodney Street, Pentonville, where the Mills lived when it was still suburban or indeed half-country on the Northern Heights, is the *locale* of the North London Club and Institute, which has a large hall, and has an energetic



Entertainment Secretary in Mr. Jim Hare, who knows the value of bold advertisement. A fine large stage is to be found at the Mildmay Radical Club and Institute, in Newington Green, which lately possessed both an Entertainment Secretary and a stage manager in Mr. W. W. Roberts and Mr. C. Howard respectively. Mr. Roberts died only the other day, after holding the post of Entertainment Secretary for fifteen years; he was greatly respected. Good arrangements and pleasant audiences mark the Borough of Shoreditch Club, in New North Road, which is described as "the cosiest little club in London," and has for Entertainment Secretary Mr. Albert James. The famous Eleusis Club, in Chelsea, and the Cobden Club, in Kensal Road, both call for mention; and so do two South London organisations, the North Camberwell Radical Club and Institute, of which the President is Dr. T. J. Macnamara, M.P., and which possesses a fine stage, as large as those of many leading music-halls, Mr. Dick Talbot being the Entertainment Secretary, and the West Southwark Liberal and Radical, at which a similar position is held by Mr. R. K. Causton, this club having also both an Entertainment Secretary and a stage manager. So have, too, the Upholsterers' Club, in Gower Street, the Dalston Progressive, the Hackney Progressive, in Homerton; the Central Finsbury, with an excellent Entertainment Secretary in Mr. J. Burrows; the Globe, Mile End, the Southwark Park Club; two in Tottenham, and one of those in Walthamstow, the Walthamstow Liberal and Radical, which, latterly rebuilt, has a commodious stage, and holds about five or six hundred in the auditorium. The Hackney Radical Club should also be mentioned. Members of affiliated clubs are honorary members of the rest, and may be armed with associate and pass cards; and at some clubs the upper part of the programme has to be retained, to serve as counterfoil when re-admission is required. At some places stringent regulations with regard to the keeping of order and other matters are in force.

Among the clubs in the outskirts might be noted the well-conducted Dartford Working Men's Club (Sec. and Ent. Sec., Mr. Bennett) and the Penge and Beckenham Lib. Club (Ent. Sec., Mr. L. Chapman).

#### COMPANIES AND PLAYS.

Some excellent companies provide the theatrical entertainments at these club performances, and the repertory ranges from standard plays to quite modern works, the club rights of which are obtained in due form, and by application in the proper quarters. Among the chief companies are those organised and headed by Mr. G. T. Reynolds, Miss Bertha Jeffries, Miss Amy Florence, Mr. Arthur Sidney, and Mr. Phil Piering, who makes a feature of well-staged pantomimes, as do the Heathfield company, the Burdett company also giving musical pieces; and others are the Albion Dramatic company, Warren and Conrad's Olympians, the Holborn Thespians, founded as far back as 1890, Mr. Wilfred Fry's, Mr. Ernest Strathmore's, the Stags, and so on. Some idea of the variety of plays given at these club shows may be formed from a cursory mention of some of the pieces given during the last few months or announced for early performance. The list includes *Caste*, *Our Boys*, *David Garrick*, *Carmen*, *A Pair of Spectacles*, *The Perfect Lover*, *The Fascinating Mr. Vanderveldt*, *Three Blind Mice*, *New Lamps for Old*, *An Ideal Husband*, *Plot and Passion*, *The County Councillor*, *As In a Looking Glass*, *The Idler*, *Mrs. Dering's Divorce*, *When We Were Twenty-one*, *A Bachelor's Romance*, *My Friend the Prince*, *Tom, Dick, and Harry*, *Dr. Wake's Patient*, *Magda*, *Iris*, *The Physician*, and *Peter's Mother*. Here, indeed, is matter for the eulogies of a Polonius, and no wonder that artisan audiences are satisfied with the fare set before them.

#### VARIETY TURNS.

Considerable diversity is to be found in the variety turns given at the club performances. Many of the artists appearing at these shows, which take place most days of the week, Sunday (morning and evening) included, have been seen in the music halls, and others pass from the clubs to the halls. Thus the standard of talent is obviously pretty high, and there was no need at all for the barring of regular music hall artists injudiciously suggested in the course of the summer, the proposal being apparently an aftermath of the great strike. The fees for turns presented at the clubs range from five or six shillings to half-a-sovereign and upwards, and, as two clubs are often worked in the same day, a very fair weekly amount can thus be earned. Besides ordinary comedians, serios, child-performers, and other entertainers, there are also pierrot troupes; and animated pictures also often figure in



the bills—Jury's Imperial Pictures, for instance, and those of the Walturdaw Bioscope.

#### LIST OF CLUBS.

- Acton Lib. and Rad. Club, Derwentwater House, Horn Lane, Acton. Sec., A. W. Mantle.
- Acton Green Club, Bollo Lane, Acton Green.
- South Acton Club, 59, Strafford Road, South Acton.
- Barnes Institute, 38, Cleveland Road, Barnes.
- Barnes Artisans' Club, 104, Railway Street, West Fields, Barnes.
- Battersea Lib. Assoc. Club, Green Lane, High Street, Battersea.
- Bermondsey Gladstone Club, 43, Grange Road, S.E. Ent. Sec., C. Oram.
- Bermondsey Institute, Fort Road, Upper Grange Road.
- South Bermondsey Club, Rotherhithe New Road.
- Blackheath Lib. Club, 2, Banchery Road, Blackheath.
- Borough of Bethnal Green Lib. and Rad. Club, Pollard's Row, Bethnal Green, Ent. Sec., W. H. Welford.
- N.E. Bethnal Green Club, 143, Green Street, E. Ent. Sec., T. Lawrence.
- Bow and Bromley Progressive Club, 58, Ford Street, Roman Road, Bow. Ent. Sec., G. Kennedy.
- Brentford Lib. Club, 334, High Street, Brentford.
- Bayswater Club, 114, Lisson Grove, N.W. Ent. Sec., C. Pearce.
- Carlyle Working Men's Club, Bath Place, Old Street, E.C. Ent. Sec., W. Perry.
- Central Club, Club Union Buildings, Clerkenwell Road. Ent. Sec., A. Haynes.
- Charlton Lib. Club, 560, Woolwich Road, Charlton.
- Chelsea Club, 147a, Fulham Road. Ent. Sec., F. Terry Short.
- Eleusis Club, 180, King's Road, Chelsea.
- Chiswick Club Society, Mornington House, High Road, Chiswick.
- Cobden Club, 172, Kensal Road, W. Ent. Sec., J. C. Buckland.
- Clapham Lib. Club, 2, Queen's Road, S.W.
- Clapham Victoria Club, 34, Victoria Road, Clapham Common.
- Central Croydon Lib. and Rad. Club, Scarbrook Hill, Croydon.
- Dalston Progressive Club and Inst., 105, Dalston Lane. Ent. Sec., G. W. Jarvis.
- Deptford Lib. Club, Broadway, Deptford.
- Dulwich Lib. Club, 108, Lordship Lane, S.E.
- Durham Club and Inst., Durham Road, Finsbury Park. Ent. Sec., T. Lovegrove.
- Ealing Lib. Club, St. Mary's Road, Ealing. Sec., H. A. Godbold.
- East London Progressive Working Men's Club, 47, Hanbury Street, E. Ent. Secs., M. Harris and L. Isaacs.
- East London Working Men's Club and Inst., Jamaica Street, Stepney. Ent. Sec., Wilson Humble.
- Houndsfield W.M. Club, Hertford Road, Lower Edmonton. Sec., F. Kingsland.
- Upper Edmonton W.M. Club, 258, Fore Street, Edmonton. Ent. Sec., J. Belcher.
- Enfield Lib and Rad. Club, New Assembly Hall, Enfield Wash.
- Fawcett Club and Inst., Blechynden Road, N. Kensington. Ent. Sec., W. Baveystock.
- Borough of Finsbury Club, Bryan Street, Caledonian Road. Ent. Sec., W. Faulkner.
- Central Finsbury Rad. Club, 326, City Road. Ent. Sec., J. Burrows.
- Fulham Club and Inst., Walham Green. Hon. Ent. Sec., A. Wright.
- Gladstone Rad. Club, Baroness Road, Hackney Road. Ent. Sec., C. Kent.
- Globe Club, Bancroft Road, Mile End. Ent. Sec., Zara Franklin.
- Greenwich Park Club, 15, Park Place, East Greenwich. Ent. Sec., Mossglav.
- Borough of Hackney Club, 27, Haggerston Road. Ent. Sec., F. Fletcher; Dram. Sec., W. McNeill.
- Hackney Rad. Club, Manor Rooms, Mare Street. Ent. Sec., J. W. Brown.
- Hackney Progressive Club, 26, Prooksbys Walk, Homerton. Ent. Sec., H. Godley.
- Clapton Park Club, 60, Brooksbys Walk, Homerton.
- Perseverance Lib. and Rad. Club, Church Road, Homerton. Ent. Sec., J. C. Bruce.
- Hammersmith Club, Grove House, Broadway, Hammersmith.
- Harrow Lib. Club, West Street, Harrow.
- Hatcham Lib. Club, Portland House, New Cross Road.
- Isle of Dogs Progressive Club, Pier Street, Cubitt Town. Ent. Sec., C. Finch.
- Jewish Club, Great Alie Street, E.
- Judean Social Club, Johnson's Court, Leman Street.

- Kennington Lib. Club, 143, Upper Kennington Lane.  
 Kilburn Gate Club, Cambridge Avenue, Kilburn.  
 Borough of Lewisham Lib. Club, 174, High Street, Lewisham.  
 Leytonstone Gladstone Club, 410, Leytonstone Road.  
 London Patriotic Club, 290, Goswell Road. Ent. Sec., H. Parkhouse.  
 Marylebone Lib. and Rad. Club, 25, Harcourt Street, Marylebone Road.  
 Metropolitan W.M. Club and Inst., 265, Cambridge Road, Bethnal Green. Ent. Sec., J. Ashwell.  
 Midmay Rad. Club and Inst., 34, Newington Green. Ent. Sec. pro tem., W. A. Marshall.  
 Netherlands Choral and Dram. Club, Bell Lane, Spitalfields. Ent. Com., Harry Klein, J. Wagner, S. Davis.  
 Newington Reform Club, Hampton Street, Walworth. Hon. Ent. Sec., T. Morris.  
 New Century Club, 406a, Hackney Road.  
 New Lansdowne Lib. and Rad. Club, Twemlow Terrace, London Fields. Ent. Sec., G. Harvey.  
 New Liberal Club, 235, Castle Street, E. Ent. Secs., W. Hawkridge and H. Skinner.  
 North Brixton Gladstone Club, St. Mark's Road, Kennington. Ent. Sec., F. Reading.  
 North Camberwell Rad. Club and Inst., Albany Road, S.E. Ent. Sec., D. Talbot.  
 North Camberwell Progressive Club, St. James's Road, Old Kent Road. Ent. Sec., T. Hind.  
 North Lambeth Lib. and Rad Club, Wincott Street, Kennington Road. Ent. Sec., A. Benstead.  
 North London Club and Inst., Rodney Street, Pentonville. Ent. Sec., J. Hare.  
 South Norwood Lib. Club, 14, Manor Road, S.E.  
 West Norwood Reform Club, 12, Auckland Hill, W. Norwood.  
 Newspaper Workers' Club and Inst., Gunpowder Alley, Shoe Lane.  
 Paddington Rad. Club, Paddington Green. Ent. Sec., W. Polley.  
 Peckham Lib. Club, Elm Grove, Rye Lane.  
 Peckham and Nunhead Progressive Club, 59, Parkstone Road, Peckham.  
 Plumstead Rad. Club, Walmer Road, Plumstead.  
 Plumstead Common W.M. Club, The Slade, Plumstead Common.  
 Plumstead and Dist. W.M. Club, 263, High Street, Plumstead.  
 Amalgamated Engineers' Club, Glyndon Road, Plumstead.  
 Poplar Amalgamated Engineers' Social Club, Assembly Rooms, Newby Place, Poplar.  
 Putney Club, 263, Putney Bridge Road.  
 Putney Artisans' Club, 337, Putney Bridge Road.  
 Romford W.M. Club, Market Place, Romford.  
 St. John's Wood Club, 79, Henry Street, St. John's Wood. Ent. Sec., A. Riches.  
 St. Pancras Reform Club, 5, P.O.W. Road, Kentish Town. Ent. Sec., W. Day.  
 North St. Pancras Club, 40, Ashdown Street, Queen's Crescent, N.W.  
 East St. Pancras Reform Club, 94, High Street, Camden Town. Ent. Sec., F. Lynch.  
 Borough of Shoreditch Lib. Club, 43, New North Road, Hoxton. Ent. Sec., A. James.  
 Shoreditch Democratic Club, 155, St. John's Road, Hoxton.  
 West Southwark Lib. and Rad. Club, Charlotte Street, Blackfriars. Ent. Sec., G. Condon.  
 Southwark Rad. Club, 84, Keeton's Road, Bermondsey.  
 Southwark Park Club, Southwark Pk. Rd., Bermondsey. Ent. Sec., T. C. Thompson.  
 Sydenham Lib. and Rad. Club, 65, High Street, Sydenham.  
 Lower Sydenham Club, 288, Sydenham Road.  
 Teddington Lib. Club, Ashley Lodge Church Road.  
 South Teddington Club, Wick Road, Teddington.  
 Tottenham Lib. Club, 604, High Road, Bruce Grove, Tottenham. Ent. Sec., C. Hutching.  
 Enterprise Club, 160, High Road, S. Tottenham. Ent. Sec., H. Parker.  
 Clarion Socialist Club, 366, High Cross, Tottenham. Ent. Sec., W. Stevens.  
 Coleraine Park W.M. Club, Shelbourne Road, Tottenham. Ent. Sec., C. Kent.  
 Tufnell Social Club, Parkhurst Road, Holloway. Ent. Sec., E. H. Harris.  
 Upholsterers' Club, 117, Gower Street, W.C. Ent. Sec., T. Sharpe.  
 Walthamstow Club, High Street, Walthamstow.  
 Walthamstow Lib. and Rad. Club, Buxton Road, High Street, Walthamstow. Ent. Sec., F. Hall.



Essex Club, Markhouse Road, Walthamstow. Ent. Sec., E. Framp.  
 Higham Hill Social Club, Walthamstow. Ent. Sec., A. Brown.  
 New South-West Ham Lib. and Rad. Club and Inst., Barking Road, Canning Town.  
 Ent. Sec., H. Woodford.  
 North West Ham Lib. and Rad. Club, Marcus Street, West Ham.  
 Willesden Rad. Club and Inst., Villiers Road, Willesden Green. Ent. Sec., H. Terry.  
 Willesden Lab. and Prog. Club, Essex Road, Church Road, Willesden.  
 Regency Club, 219, High Road, Willesden Green.  
 Wimbledon Lib. and Rad. Club, 121, Merton Road, Wimbledon.  
 South Wimbledon Club, 28, Broadway, Wimbledon.  
 North Woolwich and Beckton Lib. and Rad. Club, 99, Elizabeth St., N. Woolwich.  
 Woolwich Rad. Club, 37, William Street.

## THE STAGE SOCIETY.

This Society was founded in 1899, its first production being *You Never Can Tell*, by Bernard Shaw. It was incorporated in 1904. The Council of Management for 1907-1908 is as follows:—

Mr. J. M. Barrie.  
 Mr. Sidney Colvin.  
 The Hon. Everard Feilding.  
 Mr. Almeric W. Fitzroy, C.V.O.  
 Mr. St. John Hankin.  
 Mr. H. A. Hertz.  
 Mr. Alderson B. Horne.  
 Mr. W. S. Kennedy.  
 Mr. W. Lee Mathews.  
 Mr. Gilbert Murray.  
 Sir Sydney Olivier, K.C.M.G.

Mrs. W. P. Reeves.  
 Miss Louise Salom.  
 Mr. Bernard Shaw.  
 Mrs. Bernard Shaw.  
 Mr. Charles Strachey.  
 Mr. Bernard Watkin.  
 Mr. Charles E. Wheeler.  
 Mr. Frederick Whelen.  
 Mr. Ernest E. S. Williams.  
 Mr. W. Hector Thomson, Hon. Treasurer.  
 Mr. A. E. Drinkwater, Secretary.

Offices: 9, Arundel Street, Strand, W.C.

Its productions during 1907 have been:—

*The Cassilis Engagement*, a comedy in four acts by St. John Hankin, played at the Imperial on Sunday and Monday, February 10 and 11.

*Les Hanneçons*, comedy in three acts by Eugène Brieux, translated by H. M. Clark, and produced by Miss Janet Achurch, Imperial, March 24 and 25.

*Der Kammersänger*, play in one act by Frank Wedekind, and *David Ballard*, play in three acts by Charles McEvoy, played at the Imperial on June 9 and 10.

*Waste*, a tragedy in four acts by Granville Barker, for which a license had been refused by the Censor, played at the Imperial on November 24 and 26.

## ACTORS' BENEVOLENT FUND.

The object of the Actors' Benevolent Fund is to help, by allowances, gifts, and loans, old or distressed actors and actresses, managers, stage managers, and acting-managers, and their children and their wives and orphans.

The President is Sir Charles Wyndham. The Vice-Presidents are Mr. H. Beerbohm Tree, Mr. George Alexander, and Mrs. D'Oyly Carte. Mr. Harry Nicholls is Hon. Treasurer, and Mr. Edward Terry and Mr. Beerbohm Tree the Hon. Trustees.

The Executive Committee are as follows:—

Mr. Morris Abrahams.	Mr. J. Bannister Howard.	Mr. Lionel Rignold.
Mr. J. D. Beveridge.	Mr. H. J. Loveday.	Mr. Algernon Symes.
Mr. Lionel Brough.	Mr. Cyril Maude.	Mr. A. B. Tapping.
Mr. E. H. Bull.	Mr. Akerman May.	Mr. Edward Terry.
Mr. Isaac Cohen.	Mr. M. R. Morand.	Mr. Arthur Williams.
Mr. Robert Courtneidge.	Mr. Harry Nicholls.	Mr. Frederick Wright.
Mr. Charles Cruikshanks.	Mr. Sydney Paxton.	

Actors' Saturday, held for the benefit of the Fund, is held on a Saturday in January. The Secretary of the Fund is Mr. C. I. Coltson, and the offices are at 8, Adam Street, Strand.



## THE DRAMATIC YEAR IN PARIS.

(By the Paris Correspondent of THE STAGE.)

LOOKING at the dramatic output of the year just ended, there is comparatively little to condemn, and much over which both managers and the public alike have had reason for satisfaction. Compared with 1906, which was certainly an average year from the box-office point of view, we shall find, I think, when, in due course, the figures come to be published by the Society of Authors, that 1907 has been distinctly prosperous. And the literary standard has also on the whole been good. One looks in vain amongst the dramatists of the year for the name of Edmond Rostand, whose long illness has been a source of world-wide regret. Maurice Donnay's name is also missing, except as regards revivals, as is that of Alfred Capus; but the fact remains that of the seventy or more three or four-act plays (I am not including the one-act pieces) produced since January last in Paris a substantial proportion of them has been signed by distinguished dramatists. Only to mention a few of them. There is Victorien Sardou, with his *Affaire des Poisons*, which was produced only recently. And the ranks of tried dramatists such as Abel Hermant, Brieux, Emile Fabre, Paul Hervieu, Maurice Ordonneau, Georges Feydeau, Jean Aicard, Hennequin, Pierre Veber, Tristan Bernard, Romain Coolus, Emile Bergerat, Pierre Wolff, Gaston Leroux, Bisson, Berr, Henry Bernstein, P. L. Flers, and de Caillavet have been increased, amongst others, by M. Zamacois (whose *Bouffons* proved a great success for Sarah Bernhardt) and the critics Felix Duquesnel and Serge Basset.

### DECAY OF POPULAR DRAMA.

In looking through the year's plays there is one thing that strikes the attentive observer, and that is that the lighter form of musical entertainment (popular in the old days either as operette or opera-bouffe) is less prominent than it was, whilst the taste for melodrama in France is undergoing a change. What used to be called popular drama is an empty word to-day. The change in education has done away with the different categories of spectators that formerly divided society. There is no further need to write specially for the public (of which we all form part nowadays) in the way that fairy tales used to be written for children. Popular drama, as the term has been understood, is, I venture to say, a thing of the past. What is wanted now is a form showing in its heroic and legendary colour the great scenes of history as well as pictures of life powerfully drawn. A blend, as it were, of the elder Dumas, of Eugène Sue, and of Balzac. I submit the idea, for what it is worth, to dramatists of genius.

### OPERA HOUSE PRODUCTIONS.

The new productions at the two subventioned opera houses will occupy very small space in enumeration. They comprise a lyric drama by Fernand le Borne, entitled *La Catalane*, at the Grand Opera, where Paladilhe's *Patrie*, originally given in 1886 from Sardou's Porte-St.-Martin drama, was also remounted; whilst a new two-act ballet by Henri Maréchal, *Le Lac des Aulnes*, the music of which is slightly reminiscent of Schubert, proved successful at the end of the year. *La Catalane* was hardly in its place at the Grand Opera, where the composer was heard for the first time, his previous works having been given either in the French provinces or in Germany. There is little but padding till the fourth act is reached, and then we come to real lyric drama of the Italian modern style. As a brief, nervous drama of *Pagliacci* dimensions the opera would undoubtedly have gone better. No praise, on the other hand, is too high for Henri Maréchal's ballet, which is much above ordinary ballet music, and therefore worthy of the composer of *Les Amoureux de Catherine*. At the Opéra Comique the most notable production has been that of *Le Chemineau*, the music of which is by Xavier Leroux, the poem being adapted by Richepin from

his Odéon drama of ten years ago. A sort of rustic atmosphere pervading the music made a success of the production.

And in coming to the theatres, I may for every reason begin with the Comédie Française. M. Jules Claretie has here not only reproduced a large number of plays from both the modern and old *repertoires*, including Marivaux's *La Mère Confidente*, but he has given a hearing to some new authors. Taking the year's novelties, Poizat's adaptation of Sophocles' *Electra* came, I think, first. *Electra* is undoubtedly one of the finest stage figures of the world. Not a statue nor a heroine, but a real woman bent on avenging the death of her father. Literary ventures of this kind do honour to the director of a subventioned house. In March we had *La Maison d'Argile*, by Emile Fabre, who is one of the youngest of our modern dramatists. The author seemed in this play to lay down the theory that a woman should not have children by two husbands, such children, especially if their interests clash in any way, growing to hate each other. In June M. Claretie produced *La Rivale*, by Henry Kistemaekers and Eugène Delard. I daresay I was not the only person who hoped that the fusion of the two temperaments of dramatist and novelist would produce something at once robust and delicate in form. This hope, however, was not completely realised, for in spite of the talent spread over the play and the qualities it possesses it was found lacking in those which are indispensable in all theatrical productions—namely, logic and clearness. The story somewhat resembles Annunzio's *Gioconda*, but is not equal to it, for in *La Rivale* the husband-artist does not do good work under the inspiration of either wife or mistress. Yet *La Rivale* possesses literary merit.

Of *Chacun sa Vie*, by MM. Guiches and Gheusi, Londoners will have been able at the Royalty, to judge for themselves. Here, owing chiefly to the interpretation it had, it has been classed as one of the successes of the year. Reminiscences abound in the play, which in one scene will recall *Le Monde où l'on s'Ennuie*, in another *Le Marquis de Villemer*, in a third Sardou's *Divorçons*. And yet the dramatists are not to be charged with plagiarism, for the piece contains plenty of their own ideas. Still, it cannot be claimed for this play that it is on a level with the best traditions of the Comédie Française, but it was welcome most of all for the opportunity it afforded M. de Féraudy of exercising his very remarkable talents. This particular *sociétaire* so completely understands the art of concealing art. The truth of the axiom laid down in the title is of course open to dispute, but the authors might have strengthened their story if they had brought more into relief the deeper feelings that tend to sway a man's or a woman's life. Very different in style from *Chacun sa Vie* is MM. de Flers and de Caillavet's *L'Amour Veille*, which was produced close upon it. Here we have the psychology of love, with a little of Musset, a dash of Marivaux, a grain of irony, with a blending of truth. Now that these clever authors have been played on the classic boards of the Rue Richelieu I shall look to them, and with confidence, too, to put, not more wit, which would be impossible, but more strength into their next play. It served, I may mention incidentally, for a most brilliant début on the part of Mdlle. Provost, which recalled to my mind that of Marie Louise Marsy of some years ago. Mdlle. Provost only left the Conservatoire with a first prize last summer. Of *L'Autre*, by Paul and Victor Margueritte, the well-known novelists, I am also obliged to say that the story suffers from being told at too great length. We all feel sorry for poor Claire Frénôt, who, having the high-strung feelings of a woman who will not live a lie, tells the truth about her infidelity, and of course has to pay for so doing. Her husband tries to forgive her, and thinks he does, but the two drift apart, and finally separate. Which is but natural, for the ghost of "l'Autre" would always be between them.

#### M. ANTOINE'S PRODUCTIONS.

In point of number of plays produced, M. Antoine, who only late in 1906 took over the management of the Odéon, has had even a busier year than M. Claretie, and I regret to say that his energy, which is marvellous, has not met with the reward it deserved. Early in the year M. Antoine produced Alfred Bruneau's *Faute de l'Abbé Mouret*, taken from Zola. It resolved itself into a magnificent stage spectacle, with just a few flashes of dialogue, mainly consisting of "Je t'aime" uttered by the Abbé, the same words being repeated by the gentle Albine. The spectator is not able to see how the love came or why it ceased, the writer apparently having deemed the chief thing in Zola's book to be the Paradou garden. Bruneau's music illustrates the story in delightful fashion, for the orchestra seems to make the birds sing and the streams to flow. *La Française*, a three-act play, by Brieux, is another of the slight stories of the year, and it may almost, for an author of M. Brieux's standing,

## PARIS ACTING SUCCESSES.



[Nadar.]

### MADAME MARTHE REGNIER,

Of the Gymnase, played name part in *Mademoiselle Josette ma femme*, and more recently appeared as Lucienne in *Patachon*, at the Vaudeville.





be called commonplace. However, it serves admirably as a frame for the philosophical ideas of the dramatist, and there is also a comforting optimism about the subject. Gabriel Trarieux's *Otage* was also produced by M. Antoine. This is a play written with sobriety and with a complete absence of common-place oratory. With a story like *L'Otage* rhetoric was to be feared, but the dramatist abstained, and everybody was grateful to him. Amongst the more successful productions of M. Antoine was the revival of *King Lear* with M. de Max, for MM. Bisson and Berr de Turigne's *Plumes du Paon* fell quite flat. The Odéon, in short, proved rather a large frame for a picture of the dimensions of *Les Plumes du Paon*. M. Antoine has happily shown no discouragement, nor should he, for he has long had the public with him, and will, I think, ultimately be as much at home at the subventioned house as he was in his own little theatre on the Boulevard de Strasbourg. Success, and of a pronounced order, attended the production of MM. Albert Guinon and Alfred Bouchinet's comedy *Son Père*, produced towards the end of the year. The peculiar merit of *Son Père* is that it rests upon those adamantine French ideas of social life which make the family a "thing in itself." Yet it rests lightly upon them, for it proves them with a smile and a bright word. Its chief charm is in the scene in which the rake, reborn a father, gradually wins the simple girl, his daughter, who for all her simplicity has, we see, a small strain of mischief in her. There remains the intangible theory of the family, and against that in France even reason cannot prevail. And the dramatists obtained their success by simple methods without any sort of declamation, all the emotions shown seeming so natural. M. Antoine committed an error of judgment in staging *L'Alouette* at the Odéon, where it was quite out of place. And yet this piece, which is from the German of Ernest de Wildenbruch, is said to have been performed 1,000 times in Germany, and it is not devoid of literary merit. The mounting of *Tartuffe* as a modern play gave it new life and freshness, and was a delight to the audience, whilst all that need be said of *La Maison des Juges* is that its author Gaston Leroux has evidently read Tolstoi, his theme being that there is no justice on earth.

Whilst speaking of enterprise, perhaps nobody in Paris during the past year has worked more diligently or with more successful results than M<sup>me</sup>. Réjane, who opened her newly constructed theatre during the last few days of 1906. Early in the year M<sup>me</sup>. Réjane produced in turn Dario Nicodemi's *Suzeraine*, MM. Arène and de Croisset's *Paris-New York* (containing no less than five characters given to using slang), M<sup>me</sup>. Gabriel Mourey's *Deux Madame Delauze* (in which she had an opportunity herself for good acting), Decourcelle's *Après le Pardon*, and Paul Hervieu's *Course du Flambeau*. Hervieu, who is a thinker and a reasoner of considerable merit, has a talent for developing theses that would have rejoiced the heart of a Dumas, for he can touch our hearts and at will make every chord within us vibrate. He is inclined sometimes only to sketch his characters, but this time they live, they suffer, tears and pity being alike called for.

*Zaza* was revived, and, presumably out of friendship for his father, Lucien Guitry, M<sup>me</sup>. Réjane mounted young Sacha Guitry's *comédie rose* (for it is nothing else) *La Clef*. And besides mounting the play M<sup>me</sup>. Réjane impersonated the heroine Camille Bourly, who, though supposed to be a lady in society, is little better than a prostitute. *La Clef* had but a short run, but the money lost over it would soon have been made up with the

#### ENGLISH PLAY "RAFFLES,"

which, with Brulé and Signoret as Raffles and Bedford, proved a huge success. Nor has *Raffles* been the only English play that has caught on in Paris this year. The Covent Garden pantomime *Cinderella* had a very long run, and *The Belle of New York* seems as if it would go on for ever. English plays and players are no longer, I may here take an opportunity of saying, looked at askance as they were only a few years ago, and if Irving were alive now I should not advise him, as I did more than once, not to think of being induced to perform in Paris. Parisians have become much broader minded respecting theatrical productions, and can now be heard to admit there is talent outside their own city.

M<sup>me</sup>. Sarah Bernhardt has spent some months of her time touring, but she obtained early in the year a great personal success in *Les Bouffons*, by Zamacois, a play which shows the author to be a poet and a dramatist at the same time. The story is rather slow, but its author is one of the few poets of to-day who may be reckoned upon to give us good work. Nearly 1,500 verses are set down for Jocassee, the part played by Sarah Bernhardt. Besides recently producing her own version of *Adrienne Lecouvreur*, M<sup>me</sup>. Sarah Bernhardt mounted *La Maîtresse de Piano*,

an interesting play written by the critic Felix Duquesnel in collaboration with André Barde. Duquesnel has a partiality, I know, for the plays of Feuillet and the dramas of d'Ennery, as well as the repertory of the old Gymnase, and all of this is shown in *La Maîtresse de Piano*, which is the romance of *une jeune fille pauvre*.

Duquesnel is also part author with Hennequin of the Vaudeville play *Patachon*, which has furnished Marthe Regnier with such a delightful rôle as the daughter of separated parents, whom she sets to work to bring together again. Maurice Donnay's *Education de Prince*, originally produced at the Variétés, also served to fill this theatre for some time, Jeanne Granier being available for her original rôle, but the hit of the Vaudeville year was Pierre Wolff's three-act play *Le Ruisseau*, produced in March, and which crowded the house from floor to ceiling for several months. This comedy was remarkable also for having brought into prominent relief the talent of the young actress Yvonne de Bray in the character of Denise. *Le Ruisseau* gave rise to discussion because of a former prostitute being held up to consideration, and allowed to associate, as Denise does, with a pure-minded girl. However, *Le Ruisseau* attracted all fashionable Paris, and kept the box-office clerks busy, much to M. Porel's delight, of course.

The Gymnase has required less change of programme than usual, for *Mademoiselle Josette ma Femme*, produced late in 1906, kept the bill till midsummer, when Marthe Regnier had to go on tour. *Joujou Tragique*, by Mdlle. Jehanne d'Orliac, only had three representations, so but little need be said of the young lady's work. She is said to have felt

#### EXTRAORDINARY AMBITION

when writing her play, but she was either unable to carry it out or to make her meaning clear to the public. A dainty production by M. Franck, however, goes to the credit of those prolific writers Robert de Flers and Gaston de Caillavet. Their *Eventail*, which followed close upon *L'Amour Veille*, contains several very pretty scenes, one in particular being that in which Giséle forbids François to fight a duel. Asked by what right she forbids him, her answer is, "Because I love you." *L'Eventail*, with Tarride and Marcelle Leuder, also proved a great acting success.

Coming to the Porte-St.-Martin, where reproductions have been the order of the day, I may single out for mention amongst the new pieces Jacques Richepin's *Marjolaine*, an eighteenth century play in verse; Jean Aicard's four-act drama *Le manteau du Roi*, in which unfortunately there is an occasional confusion of ideas; and Victorien Sardou's

#### "AFFAIRE DES POISONS,"

produced in December. In point of fact there are several men in Sardou. He is first a very astute dramatist, good at inventing and developing situations, and he is able also to vary and sustain the interest of any play. His *Sorcière* was rather sharply criticised, and called a poor piece of pinchbeck romance, but his *Affaire des Poisons* was listened to with almost reverential respect. In weaving his dramatic story it is Sardou's invariable aim to make it of steadily progressive interest, so that the listener's attention may be compelled with a force that is irresistible. Then he happens to be a sagacious historian, something more than learned, for he can evoke the past and make it live before us—sometimes. Still, whilst claiming in this instance strict historical accuracy for his story, it must be noted that his hero is a purely imaginary personage. The abbé Griffard, however, provides Coquelin with a good rôle, whilst as regards mounting, there is something of the Louvre and Carnavalet museums about the play, and a Paris public can always enjoy that.

The Renaissance has had but little change of programme during the year, for M. Bernstein's *Voleur*, produced quite late in 1906, having proved a success, its run was continued till the summer, and in the autumn the same dramatist's *Samson* was produced by M. Guitry. This piece shows in an accentuated form all the characteristics of the author, who seems to be trying to see how far the public will follow him. Violent indeed are many of the situations, and strong the passions, but it is impossible to deny that M. Bernstein has a way of his own of interesting his audience.

Nor is the list of new plays at the Nouveautés a long one, the leading productions having been *La Puce à l'oreille*, by Georges Feydeau (with the usual number of doors banging and wardrobes used for concealing people in them); *Cabotine*, by Tristan Bernard and Alfred Athis, which was very good in the last act; and Hennequin and Veber's *20 Jours à l'Ombre*, which is equal to the same authors' *Vous n'avez Rien à Déclarer*.



## PARIS ACTING SUCCESSES.



[Nadar.]

### MLLE. PROVOST,

Obtained First Prize at Conservatoire in July, and was most successful as Lucienne de Morfontaine in de Flers and de Caillavet's play *L'Amour Veille*, produced at the Comédie Française in November.



Nothing calls for particular mention at the Châtelet except *La Princesse Sans-Gêne*, by Henri Kéroul and Barré. This is a magnificently mounted military spectacle, in which a *pavane* is gracefully danced to a mandoline accompaniment.

The Gaité, which produced Maurice Ordonneau's *Hirondelles* early in the year, has since, with good results, been turned into a lyric house, where M<sup>me</sup>. Delna has made her reappearance in *La Vivandière*, *Orphée*, and *L'Attaque du Moulin*.

At the Variétés the leading new play was *Les Jacobines*, produced early in the year. Hermant herein sets forth a thesis against the abuse of divorce. It is a pessimistic and daring picture of modern society, his Jacobines being women who share the doctrines of their fathers or husbands, women freed from ordinary scruples, bent on enjoying life, and claiming the right to happiness.

#### THEATRE ANTOINE AND THE ATHÉNÉE.

Of the many productions due to the energy of M. Gémier at the Antoine Theatre, I may mention Gaston Devare's *Sacrifice*, which deals with family life; *Maman Robert*, by G. Sabatier; *Terre d'Épouvante*, by MM. de Lorde and E. Morel; *Monsieur Codomet*, by Tristan Bernard, which is hardly Bernard at his best; Tolstoi's *Anna Karénine*; and *Cœur à Cœur*, by Romain Coolus, who is one of the most popular of present-day dramatists.

Little worthy of remark has been produced either at the Ambigu, the Palais-Royal, or the Cluny, but at the Athénée, which has been a very fashionable rendez-vous for the past two years, successes have to be recorded respecting *Le Cœur et le Reste*, by Jacques Monnier and Georges Montignac; *Monsieur de Couprière*, by Abel Hermant; and *Sa Sœur*, by Tristan Bernard, which is the story of a woman who is loved by her sister's fiancé. It is also Tristan Bernard who signed *Le Flirt Ambulant* at the Mathurins, which proved so interesting. This dramatist has a style of his own, whether he writes novels or plays. There is irony in his talent, which is nevertheless impregnated with wisdom and indulgent philosophy. A satirist of the Sterne pattern, Tristan Bernard has been compared both to Dickens and Mark Twain, but he has not certainly the tenderness of Dickens. It is enough for him not to be spiteful, for there is a little contempt even about his mildest moods. His output for the year, it will be seen, is remarkable.

Of the many plays written on quite conventional lines I may mention *Petit Jean*, by MM. G. de Buysieux and Roger Max; *Le Baptême*, by Alfred Savoir, both produced by the Théâtre de l'Œuvre; *Vive l'Amour*, by Albin Valabrégne, given at the Palais-Royal; *Le Droit au Bonheur*, by Camille Lemonnier; and *L'Ingénu Libertin*, by Louis Artus, with delightful music by Claude Terrasse, produced at the end of the year at the long unfortunate Bouffes-Parisiens.

What, above all, is worthy of note on the French stage to-day is that there is a distinct diminution in the number of *comédies roses* submitted for public approval. The sex question is still the main theme with Parisian dramatists, but it is treated with more refinement, and for this all who have the interest of the stage truly at heart have reason to be thankful.





## THE FRENCH STAGE. SOME WORKING CONDITIONS.

By GEORGES THURNER.

ONE of the most striking characteristics of the French people is their innate fondness for the theatre and its doings. Their passion for the drama, as ardent in the big cities as in the smaller French towns, has necessitated the adoption of certain theatrical laws and customs, and has given rise to the formation of the powerful society for the protection of dramatic authors' rights. In the present series of articles are set forth in detail the conditions, ways, and means under which provincial and touring managers in France exercise their calling, and the inner workings of the Authors' Society are described. Incidentally, the status of French dramatic artists is dealt with, and the articles will conclude with a short historical account of the Société des Auteurs et Compositeurs Dramatiques, with a brief critical summary of its aims and functions.

### PROVINCIAL TOURING.

A touring manager wishing to secure the provincial rights of a recent Paris production has to put himself into communication with the author or his representative, to discuss with one or the other the terms and conditions, and to guarantee in many cases a minimum number of performances—usually one hundred or more. If the piece has proved a great success, the manager has to offer the same royalty as that received upon the Paris performances—viz., 12 per cent. upon the gross takings. On the other hand, should the play have been performed some years previously, and a revival on similar lines—*e.g.*, the inclusion of a certain star, or some other special feature—promises to the tour a further success, the author's fees are very much smaller. In no case, however, is less than 6 per cent. accepted.

### GUARANTEE TO AUTHORS.

Under no circumstances can a play be toured without the consent of the author or his legal successors. Having procured this authorisation, the touring manager has to deposit with the Société des Auteurs Dramatiques a certain sum as part guarantee for the due payment of the fees. This sum is returned to him at the conclusion of the tour on his presenting to the Society the receipts for the fees paid by him in every town where his company has performed.

In order to arrange his itinerary, the touring manager communicates some four or five months in advance with the residential managers of the provincial theatres, to ascertain what vacant dates are available. If any of these theatres are "municipalised," *i.e.*, the property of the towns, applications have to be made to the mayors of such towns.

### ENGAGEMENTS AND REHEARSALS.

Engagements for the cast for touring companies are usually effected in the Parisian cafés situated in the vicinity of the Faubourg Saint Martin, Faubourg Saint-Denis, and the Rue du Château d'Eau. At these rendezvous terms and conditions are discussed and contracts signed.

Rehearsals are usually held in fit-up or minor theatres, many taking place in the Montmartre quarter, the small establishments of which but too rarely enjoy the patronage of the well-to-do playgoer. When the piece is ripe for presentation the company starts on its journey, the tour usually opening at Versailles. The length of the tour depends essentially upon the success of the piece. As a rule, however, the duration is from two to three months with breaks of about a fortnight or a month during the New Year and Easter festivities, when the companies return

## PARIS ACTING SUCCESSES.



[Heutlinger.]

### MLLE. RENÉE FÉLYNE,

who appeared in November at the Gymnase, Paris, in de Flers and de Caillavet's *Eventail*, in the part of Madame Oviedo.





to Paris; after which, if the success of the play has been sufficiently encouraging, the tour is resumed.

It should be noted that tours are scarcely ever undertaken by the original Paris managements. A play presented in the capital is not sent round by the producing manager or syndicate, save in very rare and quite exceptional instances. The tours, in fact, are quite separate enterprises, organised specially for provincial patronage, and absolutely independent of the original Paris venture. The touring manager, therefore, once the expenses are covered, retains the profits for himself without having to render accounts to anyone.

#### TOURING EXPENSES.

The touring manager's current expenses are the following:—

1. Authors' fees, as specified and fixed by contract, the rate never being less than 6 per cent., and a minimum fixed sum always being stipulated for in the case of performances in certain large towns such as Lyons, Marseilles, Bordeaux; this fixed minimum varying from 36fr. to 70fr. for each representation.
2. Payment of the poor tax (*Droit des Pauvres*), which, instead of being 10 per cent. as in Paris, is fixed at the discretion of each respective municipality.
3. Rent for the temporary hire of the theatre.
4. Artists' salaries.
5. Railway fares, etc., by ordinary trains, at a reduction of 50 per cent. on the ordinary fares.

Percentage systems on the gross takings, so usual in England, are the exception rather than the rule in France. Occasionally, however, in the large provincial towns—Lyons, Marseilles, Bordeaux, Rouen, etc.—performances are arranged on this basis, the terms varying from 40 to 60 per cent.

#### PRELIMINARY DISBURSEMENTS.

The touring manager's preliminary disbursements and responsibilities are:—

1. Payment of a deposit to the Société des Auteurs as a guarantee fund for the authors' fees.
2. Payment of a deposit to the resident manager on the signing of the agreement for the hire of the theatre at a certain date.
3. Securing the authorisation of the local mayor. (Under certain circumstances, and within certain limits, the mayor can take upon himself the discretionary powers of the censor, and prohibit the performance of a play.)
4. Advertising, undertaken either by an advertising agency or by the advance representative, who, preceding the arrival of the touring company by several days, makes arrangements for bill-posting, circulation of handbills, etc., from the hotel or residence where the company will stay.

#### PROFITS.

The touring manager's profits are derived from:—

1. The excess of takings over expenditure.
2. The sale of programmes, with net amounts derived from the insertion of advertisements in the programmes.

The receipts from the refreshment bars, cloak-rooms, etc., are usually retained by the resident manager, who likewise has the programme girls in his employ.

When the piece requires special accessories, fittings and scenery, these are carried along with the costumes. With musical pieces, a small and limited orchestra forms part of the touring company, unless (which is more often the case) a pianist only accompanies the tour.

On the other hand, resident managers are required to furnish ordinary stock scenery, scene shifters, electricians, or limelight men, programme attendants, box-office keepers, check-takers, in short the whole of the permanent staff of the theatre.

Performances by touring companies are given in most French provincial towns. Nearly a score of these containing over 100,000 inhabitants, and a large number, with populations of 50,000 upwards, possess regular theatrical establishments. In the smaller towns and districts, the companies perform usually in halls, public halls, the *salons* attached to cafés, and even barns, licensing facilities being more easily obtained in France than in England.

With the exception of the large towns (Bordeaux, Marseilles, Lyons, Rouen, etc.), the touring companies usually give but one performance in each place visited.

When the company are of exceptional importance, through the inclusion of, say, a Sarah Bernhardt, a Réjane, or a Coquelin, the conditions are practically the same,

except that the owner-manager of the company is replaced by a travelling representative manager who retains an interest in the venture, and is appointed by the star artist, a syndicate, or other proprietary. Occasionally, too, artists from the national subsidised theatres in Paris profit by their holidays to organise provincial tours. These special tours, always of short duration, are in the hands of managers who, as a rule, are veteran actors themselves.

#### THE UNPROTECTED ARTISTS.

It has been shown how the authors' fees, collected on the night of each performance by the representative of the Authors' Society, are secured by the deposit lodged, in advance, with the Society as a guarantee. The resident managers, likewise, when fixing the visiting date of the tour, adopt the precaution of having a deposit paid them as security. The artists alone run the risk of losing the fruits of their labour. In point of fact, professional engagements are usually made privately and directly between artist and manager. But, however strict the conditions may be, there is not a single clause in the contract which can legally compel an unsuccessful or dishonest manager to disgorge. This unjust and onerous position has evoked numerous protests which eventually led, some twelve months since, to the formation of a Protective Syndicate.

The object of this Syndicate is to bring employment of professional artists under the protection and jurisdiction of *la loi commune*, to secure for them the recognition of their rightful position as employees and workers, and thus to enable them, whenever necessary, to seek and obtain redress through the summary courts. A further aim of the Syndicate is the general adoption of a uniform engagement contract; a clear, precise form of agreement, common to all members of the profession, which should contain none of the present vexatious clauses, nor the totally disproportionate ratios of fines to salaries.

#### PROVINCIAL MUNICIPAL THEATRES.

There are two classes of theatres in the French provincial towns: the subsidised municipal establishments and the proprietary or independent houses. The former are responsible exclusively to the local Conseil Municipal, presided over by the mayor, who examines all the applications for the managership, controls the appointment of the manager, and determines his duties and responsibilities. The manager is liable to pay all the local rates, taxes, and other incidental outgoings. He has also to pay over at each performance the contribution due to the Poor Tax (*Droit des Pauvres*), to place a certain number of reserved seats at the free disposal of the municipality, and to pay the salary of the business representative of the Conseil Municipal, who exercises the control of the box-office and the check-takers. As regards the dramatic author, the municipal manager undertakes, when performances are given by the local stock company, the same obligations as (it has already been shown) are otherwise incurred by touring managers, *i.e.*, the payment of the guarantee deposit, and the daily payment of the authors' fees to the agent of the Authors' Society.

The municipal manager cannot, in principle, perform any work without the authorisation of the author. The municipal theatres are required to give a certain number of popular performances either free or at reduced prices, and, as a rule, an opera season of about a month's duration. During the remainder of the year various kinds of plays are provided, but as there is rarely more than one theatre in each town, the municipal institutions cannot be said to compete seriously with existing proprietary theatres. The competition of the music halls and *cafés-concerts* with the regular theatres is in ratio to the importance of the towns. In the small communities it is practically nil.

#### PLAY SUPPLY.

In the agreements to tour a piece recently produced in Paris through France, the author almost invariably accords to a touring manager the exclusive provincial rights. Exceptions, however, are occasionally made as regards certain large cities—Lyons, Rouen, Marseilles, etc.—for which the authors prefer to negotiate direct, and, under more favourable conditions, with the residential manager.

The Société des Auteurs Dramatiques forwards annually to the provincial managers a list of plays which are considered to be no longer reserved. If in print, the resident manager may present them without any special authorisation. If, however, they have not been published, the resident manager would have to apply to the

## PARIS ACTING SUCCESSES.



[Boyer.]

**Mlle. EVA LAVALLIÈRE,**

of the Variétés, who played Miquette in de Flers and de Caillavet's *Miquette et Sa Mère*.





Society for the manuscript. This collection of unreserved plays is called the repertoire.

#### REGULAR STOCK.

The permanent or stock companies are made up according to the relative importance of the towns. Special engagements are made for grand or light opera, and these operatic companies are strengthened at certain periods by the inclusion of Parisian or foreign stars. The important centres are usually catered for by both kinds of companies—the stock or permanent and the travelling companies. In addition, there is another class of provincial theatres—i.e., those situated in the smaller towns and localities, which are dependent for their fare upon the larger theatres of the nearest provincial centres, the latter closing their doors usually two or three times a week, and sending their companies to give performances on those evenings in the minor manufacturing towns. Finally, there are the showmen's booths, etc., moving from place to place at will. They, also, have to pay over the *Droit des Pauvres* to the municipality of each place visited, and the author's fee (usually a fixed minimum sum) to the representative of the *Société des Auteurs*; for representatives of the Society are to be found in every town, village, or commune in France.

#### NON-PRODUCING PROVINCES.

New pieces are rarely produced in the provinces. A few large cities, on the occasion of some centenary, exhibition, or special ceremony, venture from time to time to launch an unpublished play, but this is quite an exceptional incident. At the same time, one cannot forget that certain grand musical compositions, and even some of Wagner's operas, first saw daylight in France at Lyons, Rouen, and Bordeaux. The more usual production, both in large towns and small, consists rather of a special *revue* with topical ditties, songs, lampoons, and other allusions to local celebrities and events.

#### GENEROUS ENTERTAINMENT.

The class and number of plays presented during an evening vary much according to the district. In the North of France it is customary to give, during one and the same evening, a light comedy (*vaudeville*) in three acts, a five-act drama, and a grand opera, light opera, or comic opera in several acts. The performances commence at five o'clock in order to terminate at midnight. In the West, Centre, and East of France audiences are less exacting as regards quantity, but they, even, would not be satisfied with the usual three acts and a short curtain-raiser provided by the Parisian managers. It is in the South that musical pieces find the best and most numerous supporters. Comic operas are cordially welcomed, and light musical comedies are still well patronised.

The foregoing details refer specially to the provincial theatres. The management and organisation of the Paris establishments are already so well known that it would be needless to dwell upon them here. Suffice it to point out that with the authors' fees amounting to 12 per cent., and the *Droit des Pauvres* to 10 per cent., the manager has to deduct, preferentially, from his takings a sum representing 22 per cent.

#### SUMMARY.

From the foregoing it will readily be seen that the touring system generally, in France, does not enjoy the opportunities offered to the travelling companies in the United Kingdom, the English Colonies, the United States, or even in Germany. The conditions hardly permit of longer visits in the smaller towns than for one occasional performance, and even these occasional performances are frequently supplied by residential or stock companies from the larger town or city in the vicinity. The difficulty of giving a series of, say, three or more performances at one time in the minor towns, is due largely to the scattered disposition of the populations, the comparative rarity of large agglomerations of people such as one finds in the big manufacturing districts of England, the complete absorption of large numbers in rural and urban industries, and the consequent long hours of toil, which leave but little time or means available for recreation purposes, and the natural parsimony and thriftiness of the provincials both in the smaller towns and the surrounding districts.

#### LA SOCIÉTÉ DES AUTEURS ET COMPOSITEURS DRAMATIQUES.—HISTORY.

The celebrated critic, Sauve-Beuve, in one of his *Causeries du Lundi*, writes:—  
“The Société des Auteurs Dramatiques, established at the present day, should never assemble without saluting the bust of Beaumarchais.”

It was, indeed, Beaumarchais, author of the immortal *Barbier de Seville* and the *Mariage de Figaro*, who rebelled against the situation of the dramatic author—a prey to the exigences and caprice of every comedian and theatrical manager. The original statutes of the Société des Auteurs dates back to July 3, 1777. The French Revolution officially recognised the position of this society, and proclaimed by the law of July 19, 1791, the “free trade” in theatres, or, rather, the abolition of theatrical monopoly, as well as the rights of the dramatist. From that date it has been decreed that no work can be performed without the formal written consent of the author, and during five years after his death (a period extended to fifty years by the law of 1866) without the formal written consent of his legal successor.

At the end of 1791 Framery, a collaborator of Beaumarchais, started a dramatic bureau, which served as an “Exchange” between authors and managers, and ensured the collection of authors’ fees. Business gradually increased to such an extent that in 1829 the office had to be duplicated, and the two agencies then created still carry on their operations at the present time. In this same year, 1829, by the initiative of the great playwright Scribe, the society assumed definite shape.

#### OBJECTS.

The rules (modified slightly in 1837, 1879, and 1904) were confirmed, with the following preamble of aims and objects:—

The mutual protection of the rights of the associates in their transactions with theatrical or other administrations, and the collection of authors’ fees from the Parisian and provincial theatrical managements.

At the present day these aims have been enlarged by the inclusion of

(a) The collection of fees abroad.

(b) The creation of a benefit fund in aid of the associates, their widows, heirs, or relations.

(c) The building up of a retiring pension fund for associates; and

(d) The creation of a mutual fund on a share-profit basis.

In short, the society may be termed a Fee-collecting and Authors’ Defence Association.

#### GENERAL OPERATIONS.

The society has established special agencies in more than 600 towns in France and abroad. These agencies are conducted by correspondents chosen and controlled by the two general agents in Paris. The correspondents are instructed to deliver to the local theatrical managers, in the name of the author-associates, the written authorisation for the performance of the plays, as required by the law of 1791.

For each performance the managers deliver to the local correspondents of the general agents a detailed account of the takings, and on presentation of this account, signed by the manager, and also a further surety by the box-office keeper, the preferential payment of the author’s fee is effected. Then, monthly or quarterly, according to the importance of the towns and the number of performances given, the correspondent forwards to the general agents a recapitulatory statement giving the programme of each performance and the fees collected. At the same time, the correspondent sends to Paris the separate account of each associate, and every one of these individual accounts is submitted to an audit carried out under the direct supervision of the Société des Auteurs.—Extract from the speech of Maitre Raymond Poincaré, ex-Minister of State, made on behalf of the Société des Auteurs against the French Theatrical Trust.

#### THE AUTHOR’S RIGHTS.

At the head of the formal contracts entered into between the Authors’ Society and the managers of theatres it is stipulated that the author’s rights are made up of three distinct items:—

1. The author’s fees, strictly so-called, *i.e.*, the preferential payment of so much per cent. on the gross receipts.

2. The right to author’s tickets—*i.e.*, the author’s right to a certain number of reserved seats at each performance, representing a certain sum.

3. The author’s right of entry to the auditorium or behind the scenes.

#### (A) IN PARIS.

1. The fee collected by the society on behalf of the author consists of 12 per cent. of the theatre’s takings. (Three per cent. of the amount received for the



PARIS ACTING SUCCESSES.



[Nadar.

MLLE. SYLVIE,

who made a striking success as Jeanne Orsier in *Son Père* at the Odéon, Paris, in November, 1907.



author is deducted by the society, of which 2 per cent. goes to the agents for collection expenses and the remaining 1 per cent. to the society's benefit and pension funds.)

2. Author's tickets are the exclusive property of the author.

#### (B) IN THE PROVINCES.

1. Ten per cent. of the amount collected as author's fees (which varies, but is never less than 6 per cent. of the theatre's takings) is deducted by the society, of which 8 per cent. goes to the agents for collection expenses and the remaining 2 per cent. to the society's benefit and pension funds.

2. Author's tickets become the property of the general agents.

#### (C) ABROAD.

1. The collection expenses are the same as those for the provinces.

2. Tickets are not given to authors as part payment.

#### AUTHOR'S TICKETS.

Author's tickets have been a recognised institution ever since the contracts were first drawn up, so as to enable an author to have his play favourably received by friends occupying his reserved seats. This right, considered indispensable for first performances, becomes of lesser importance for the subsequent representations. It was this circumstance which, in 1828 (one year before the definite enrolment of the Authors' Society) gave Jean Baptiste Porcher the idea of purchasing from the authors, at his own risk, all their bonus tickets for the third and subsequent performances at a discount of 50 per cent. This Porcher Agency is now carried on by M. Prudhommeaux, a nephew of M<sup>me</sup>. Porcher. Its history is intimately bound up with that of the stage, and to fully appreciate its importance one has only to read the *mémoires* of Alexandre Dumas *père*.

Whatever the success or failure of a play may be, the author is sure of receiving for each performance from the Porcher Agency a certain fixed sum, which the uncertainty of the receipts cannot otherwise guarantee him. These bonus tickets are re-sold direct to the public by the Porcher Agency. Their face value, by no means excessive, varies from fifty to one hundred francs for the Parisian theatres.

In the provinces the author derives no pecuniary advantage from his bonus tickets. He hands them over to the general agent, who frequently uses this sort of paper currency, especially in the big towns, to pay his correspondents.

#### SOCIÉTÉ DES AUTEURS.—ORGANISATION.

The Société des Auteurs comprises three classes of Associates:—

1. Sociétaires (fully qualified members).

2. Stagiares (partly qualified members).

3. Heirs and Assignees (who signify in writing their adhesion to the rules and conditions of the Society).

Every author who has had at least five acts from his play or plays performed at an important theatre or theatres, or who can testify to having received at least thirty thousand francs in royalties upon his dramatic work, may, after having been introduced by two Sociétaires and accepted by the Committee, become a Sociétaire. This position gives him the right to be present, to take part in the discussions, and to vote at all the authors' meetings.

If, too, he become a Sociétaire before attaining the age of forty, he will be entitled, at sixty, to a pension of twelve thousand francs per annum.

The Committee consists of fifteen members (all Sociétaires), one-third of whom are elected in rotation every year. Each member, therefore, is elected for three years, at the end of which period he is not re-eligible, except after a lapse of twelve months.

The importance and functions of the Committee are considerable. It meets at least once a week, sees to the signing of contracts with theatrical managers, and endeavours to arrange and settle all differences between authors and managers or fellow authors. The Committee is recognised, likewise, as a supreme arbitrator, and takes active steps to protect the authors. It can also elaborate reforms for approval and adoption by the Sociétaires at the general meetings, and is instrumental in securing concessions in the conditions of contracts. It also decides upon all applications for relief which are made direct to it. M. Alfred Capus is the active president of the Society, with MM. Victorien Sardou and Ludovic Halévy as honorary presidents. The active president is elected by the Committee at the commencement of each year.

Any dramatic author, not fully qualified to become a Sociétaire, who has a play of any description produced at a theatre having a contract with the Société des



Auteurs, is eligible as a Stagiare. He is required to signify his assent in writing to the rules of the Society, and to sign an authorisation empowering the Society to act on his behalf. He enjoys all the privileges of the Sociétaires as regards the collection of fees on his behalf and the protection of his rights, but he cannot take part in the meetings of the Society, nor is he entitled (so long as he remains only a Stagiare) to the pension.

The heirs and assignees are required to furnish legal proofs of their right of succession, and to signify, in the same way as the Stagiares, their adhesion to the Society's rules. They possess the same rights as the Stagiares, without, of course, ever becoming eligible as Sociétaires.

By subscribing to the rules the signatories undertake that their works shall be performed only at such theatres as have contracts with the Society. The duration of the Society is fixed at twenty-five years, and is renewable at the expiration of that period by vote at the general meeting.

All classes of Associates, once admitted, remain members of the Society for life, subject, of course, to the Society being still in existence.

#### ADVANTAGES OF THE SOCIETY.

The advantages are considerable, and the foregoing particulars of the functions and organisation of this powerful Authors' Society illustrate this more effectively than any special pleading in its behalf. It is scarcely necessary to point out that young and unknown authors, by joining the Society, can, in common with their older, more fortunate, or more renowned *confrères*, avail themselves of the Society's vast organisation, its extensive facilities, its reputation, and its authority.

#### CRITICISMS ON THE SOCIETY.

The complaints of the theatrical managers against the Society are not touched upon here, for although it may be reasonable on the part of the managers to consider it irksome to be obliged to sign, almost without discussion, the contracts binding them to the Société des Auteurs, it is even more just to declare that the author's royalty is sacred, and that the maximum 12 per cent. is by no means exorbitant. What merchant is there, in fact, who would not rejoice at having to pay only 12 per cent. or less for his raw material?

A few suggestions, however, merit consideration. It would be desirable, for instance, to accord to certain Stagiares who attain a certain importance by the amount of royalties collected on their behalf the right to be present and to take part in the discussions at the general meetings.

Gifts of premiums or bonuses might be made to managers who risk the production of the works of *débutants* and of comparatively unknown authors, or who undertake the revival of certain plays which have not been performed for years.

It is sometimes urged against the Society that it acts merely as a fee-collecting agency. This is scarcely just. Authors in general have more need than ever for protection, not only against the exactions of the managers, but also against the secret compromisings of their own undertakings with the Society. For this reason it is most desirable that infractions of the rules or any breach of the signed agreements should be dealt with more severely, so as to render the agreements of the Society so formidable and so binding to the signatories that none would be tempted to break through the rules.

The protection of the Society might have been made still more effective if it had secured for itself recently the leases of some of the more important Parisian theatres, and thus have nipped in the bud the formidable attempt of the French Theatre Trust against the individual interests of the authors.\*

Finally, it would be equitable to try, as an experiment, a sliding scale of fees proportioned to the average takings at each theatre respectively, as is already done in certain countries.

The freedom and independence of the theatres depend essentially upon due respect being paid to the rights of all who are concerned in their working.

For this reason the admirable organisation of the Société des Auteurs, which is capable of being improved and perfected by time and circumstances, should lead to the creation of kindred associations in France for the protection of the artists as well as the carpenters, scene shifters, etc., for the managers as well as the supers; of all, in fact, who, voluntarily or unconsciously, devote their brains and energy to the great cause of dramatic art.

\* Since the foregoing was written the leases of the Palais-Royal, the Vaudeville, and the Bouffes theatres in Paris have been taken over by the Society from the Deval-Richemond Trust.

PARIS ACTING SUCCESSES.



[Nadar.

MLLE. YVONNE DE BRAY,

who made a great hit as Denise in Pierre Wolff's *Ruisseau* in March, 1907, at the Vaudeville, Paris.





## THE GERMAN THEATRICAL YEAR.

THE English reader who cannot follow the dramatic productions of the year in Germany will be best enabled to understand the conditions there by learning what English pieces have been produced in Germany during 1907, and whether they have met with approval or disapproval on the part of the German public. To a certain extent at any rate he will be able, from these facts, to draw conclusions as to the general conditions of the German stage, its tendency and its audiences.

## ENGLISH AUTHORS PERFORMED IN GERMANY.

The following, then, is a list of the English pieces given in Germany during 1907, and in some cases, of course, before that year:—

Shakespeare, twenty-three pieces: *Antony and Cleopatra*, *The Taming of the Shrew*, *Othello*, *Romeo and Juliet*, *Hamlet*, *Richard II.*, *Richard III.*, *Henry IV.* (first and second parts), *Henry V.*, *Henry VI.*, *Merchant of Venice*, *Winter's Tale*, *Midsummer Night's Dream*, *Tempest*, *King Lear*, *Twelfth Night*, *Much Ado About Nothing*, *Julius Cæsar*, *Coriolanus*, *Comedy of Errors*, *Love's Labour Lost*, *Macbeth*. Lord Byron's *Manfred*, with Schumann's music. G. B. Shaw, ten pieces: *Arms and the Man*, *Mrs. Warren's Profession*, *The Devil's Disciple*, *You Never Can Tell*, *Man and Superman*, *Candida*, *How He Lied to Her Husband*, *Captain Brassbound's Conversion*, *Widowers' Houses*, *The Fateful Syphon*. Oscar Wilde, seven pieces: *Lady Windermere's Fan*, *Salome*, *An Ideal Husband*, *The Importance of Being Earnest*, *A Woman of No Importance*, *Banbury*, and several dramatisations of his novel, "Dorian Grey." J. M. Barrie, three pieces: *Quality Street*, *The Little Minister*, and *Peter Pan*. A. Sutro, two pieces: *John Glande's Honour*, *The Temple of Truth*. Stephen Phillips: *Paolo and Francesca*. H. H. Davies: *Cousin Kate*. Haddon Chambers: *Tyranny of Tears*. A. W. Pinero: *His House in Order*. H. V. Esmond: *The Wilderness*. D. M. Potter: *Trilby*. A. Morrison: *That Brute Simmons*. Conan Doyle: *Sherlock Holmes*. E. W. Hornung and E. W. Presbrey: *Raffles*. C. M. S. MacLellan: *Leah Kleschna*. Wilson Barrett: *Sign of the Cross*. Judge Parry and Fred Mouillot: *What the Butler Saw*. P. A. Rubens: *Miss Hook of Holland*. A. Melville's melodramas, *The Girl Who Took the Wrong Turning*, etc., so well known by their lurid posters in the London streets, have also been produced, although only in a popular theatre in a suburb of Nürnberg.

## "SHERLOCK HOLMES."

Of all these plays *Sherlock Holmes* had, according to the number of its performances, by far the greatest success. In the *Deutsche Bühnenspiellplan*\* I counted no fewer than 134 performances in one month of the principal adaptation (by Bozenhard, of the Thalia theatre, Hamburg), in theatres belonging to the "Bühnenverein." In fact, for weeks it filled the weekly *répertoire* of many theatres, as, for example, the Munich Volkstheater, where it was simply played evening after evening without interruption. It had only two rivals of any importance for popular favour during the year, namely, the shallow farce *Husarenfieber*, by G. Kadelburg, and Lehar's *Lustige Witwe*, now running in London under the title of *The Merry Widow*. In Germany, however, *Sherlock Holmes* only found a resting place in the popular (Volks) theatres in towns where there are more than one theatre.

## ALL CLASSES GO TO THE THEATRE.

If we look only at these three pieces: *Sherlock Holmes*, *Husarenfieber*, and *Die Lustige Witwe*, all which have brought golden harvests to many theatres, then the year 1907 stands out as a particularly empty one. But during the same month in

\* Breitkopf and Härtel, a monthly list of plays given in the theatres of the "Bühnenverein."

which *Sherlock Holmes* was given 134 times, Shakespeare's plays were given 140 times, amongst them *Othello* sixteen times, *Romeo and Juliet* twenty-four times, and *Hamlet* twenty-four times. Of course, it would generally be quite a different public that would patronise these performances. The fact that all classes in Germany turn to the theatre, those who go for mere pleasure and excitement as well as those who look for intellectual and artistic nourishment, will always prevent the German theatre from sinking to the depths of merely catering for the wants of the large public. The intellectual public is, of course, in the minority, so that support either privately or by the State or town is very necessary. Such support may be regarded as a good moral investment, for it not only enables the intellectual minority to enjoy artistic work, but also helps to keep alive in the whole nation an important factor which plays a great rôle in the culture of the country. Therefore, it is only ignorance and shortsightedness to represent the matter as if, by such support out of the ratepayers' money, the general public were forced to pay for the theatrical entertainment of the few.

#### SHAKESPEARE'S TRAGEDIES.

Now, if we look down the list of Shakespearean plays which have been played or not played, the English eye is immediately struck by the fact that the number of performances of the tragedies much overbalances that of the comedies. *Othello*, *Hamlet*, and *Macbeth* are always seen with pleasure, especially *Hamlet*, which seems to appeal particularly to the German mind. Of the comedies, *A Midsummer Night's Dream* is given again and again, to a large extent on account of Mendelssohn's music, and so is that queen of farces, *The Taming of the Shrew*. Of the other comedies only single performances are to be found, or special revivals, as in the case of *The Winter's Tale* and *Twelfth Night*, in Rheinhardt's now famous theatre in Berlin, which aroused a good deal of interest for some time. As *You Like It* was not given once during the whole year. This points to a characteristic trait in the German theatre-going public—its inability to appreciate the combination of romance and humour with which Shakespeare is most firmly rooted in his native land. In Germany a part of the public is moved to its depths only by his powerful tragedies, whilst another part is drawn either by over-sweet sentimentality or the commonplace or vulgar, instead of responding with open hearts to Shakespeare's simplicity and the natural human feelings he portrays. It is well known that Schiller adapted *Macbeth* in a way which makes us wonder, but is none the less characteristic even for the present time, as is shown by the attitude of the public towards Shakespeare now-a-days. Schiller makes Shakespeare's drunken gatekeeper sing a pious song! But this quality of the German people will be judged mildly in England, where the master's great tragedies are, alas! so much neglected. It can be easily understood, therefore, that the representation of these comedies in the true English spirit by Mr. Tree's company in Berlin aroused great interest there, although only a passing interest, for, after all, the inclination of the people does not lie that way.

#### OSCAR WILDE.

For Oscar Wilde also there is good success to be recorded this year, especially for his *Ideal Husband*, which was given at a Vienna theatre for months almost every evening. This success is probably largely due to the earlier successes of *Salome*, whose attractions, both literary and otherwise, brought all Germany to her feet. Wilde's sharply-pointed dialogue and daring paradoxes dazzled the audiences, and one did not immediately recognise his strong dependence on French patterns.

#### PINERO AND SUTRO.

Not so with Pintero and Sutro. For the public of *Sherlock Holmes* and *Raffles* they were not sensational enough, and for the literary public of Germany they offered nothing new. By the latter they were considered stagey and artificial. There is no lack of authors of this stamp in the Germany of to-day.

"G.B.S."

Coming now to Shaw, we have to record a somewhat qualified success; people go and see his plays, are dazzled, admire his cleverness, but remain always at a certain distance from him. The critics insist on the weakness of his construction, his lengthiness, his whims, but all are excited by him. *Man and Superman* did not go well, but on the other hand *Mrs. Warren's Profession* met with warm approval. Shaw came to Germany at the right time; had he come earlier he would have been refused. Now, however, the days of the narrowly realistic school of drama

## THE GERMAN STAGE.



**FRL. GERTRUD EYSOLD (as SELYSETTE)**

is the star of Max Reinhardt's Deutsches Theater in Berlin, and last year played parts like Salome in Oscar Wilde's play of that name, Selysette in Maeterlinck's *Aglavaine and Selysette*, etc., with great success.





which will only hold to the relentless principles of realism are almost numbered. Sudermann is almost alone in holding fast to his old style, bringing down on himself for that reason a hot fire of criticism, and, in fact, losing his hold on intellectual audiences, so that he has now to turn to the greater public for a hearing. He is the type of what one might call "stationary talent," a type which, although perhaps developing in its craftsmanship, is inwardly at a standstill. He is not a "striver," as Goethe calls the ideal type of manhood he sets up in the personality of Faust before the eyes of his countrymen; and only a striver, one who is "striving ever, ever striving," can, he says, be free and set others free, only such a one can help others to inward growth. And it is such inward growth that the intellectual public of Germany desires, not simple portraiture of outward events on the stage. So Sudermann, who in 1907 celebrated his fiftieth birthday, has in vain wooed the favour of the highest public and its organ the critics with his new group of one-act plays entitled *Rosen*. The reign of realism being to a great extent ended, a groping and feeling after a new style has begun, and at such a time a laughing iconoclast like Shaw easily finds a place. He has been a success in Germany, but will it be a lasting one?

#### A WANING IBSEN.

In his articles in the London *Tribune* during October, 1906, on the Drama in Berlin, Mr. William Archer closed the one on Sudermann and Wedekind with the words: "I cannot but suspect German criticism of having subtilised its own palate to such a degree that it has become intolerant of all plain and straightforward theatrical fare; and if that be so the German drama will assuredly suffer. I see no reason why it should not be possible to relish Wedekind, Hauptmann, and Ibsen, without making such very wry faces over Sudermann, Dreyer, and Ernst." Well, it was exactly a hundred years in 1907 since Goethe's *Torquato Tasso* appeared on the German stage, regarding the Tasso of which Goethe said to Eckermann: "It is bone of my bone and flesh of my flesh." The nation which had been forced by its new Sturm und Drang period towards external things and the possession of the external world, but which has now turned its eyes inward again and seeks to conquer the far wider and more glorious kingdom of the soul—such a nation can hardly be expected to content itself with the coarse fare of those who lag behind their time. At least, that part of the nation which has worked with the movement, and that is its best part, the possessors of its future, its artists in all branches, and happily its best critics. It must go forwards, although right and left lie the bodies of those who have fought, even those who have been themselves generals and marshals. But the cry is: "Let the dead bury their dead! Forward!" Already the foundations of some Ibsen plays are shaking, not because they are not understood or because of enmity and dislike, but because they have done their pioneer-work, because, as works of art to outlast time and nations, they have been found wanting.

#### HEBBEL REDIVIVUS.

And in what direction is this new spirit in the German drama striving? Towards the same object as all German art and culture—of which it is an essential part—intending: towards beauty and a style of its own. But not on the old lines of high-sounding rhetoric, which would only lead again to the external and away from firm ground into the clouds. The extraordinary awakening of interest in the works of the dramatist Hebbel during the past year, which saw not only the performances of works of his which are very seldom given, but also *premieres* of two of his works decades after they had been written, points to the path along which a number of young dramatists are striving to reach their aim. One of Hebbel's most characteristic sayings was: "Life is eternal growth. To consider yourself completed is to kill yourself." He lived and worked up to this. To understand the world and his place in it, and to demonstrate the great eternal law of being and doing was the object he had set himself. His works are often characterised by a severe austerity, they are lacking in the rich wine of life which flows through Shakespeare's works. Overweighted with ideas, his tragedies march onwards, the ideas often more living than the characters who expound them, so that the followers of this dramatist run the danger of losing firm ground too, if in a different way from that of the adherents to the rhetorical school. The creation of the poet does not begin with an idea; such a work will evolve an idea out of itself, because the mind which created it is an unconscious and at the same time conscious part of our great mother Nature—her herald and craftsman, as it were. It was so with Goethe, whose words about "the

idea" of a work should never be forgotten. When he was asked what idea he wished to represent in *Tasso*, he said: "Idea? None that I know of! I had the life of Tasso, I had my own, and so . . . the figure of Tasso evolved itself in me." Then he continued: "The Germans are truly queer people. They think out deep thoughts and ideas, seek them out of everything and try to fit them into everything, and make life harder for themselves than is fair. . . . Take courage at last, brothers, and give yourselves up to your impressions!" But still the German philosophical spirit appears again and again, and, of course, shows itself in the drama also.

#### THE NEW AUTHORS.

But at least one can say of the German drama of to-day that it shows energetic striving and life. For this very reason the eggshells of birth still cling to most of the work that appears, which is not merely more or less clever theatrical play. In a review of the latest drama Julius Bab, whose own tragi-comedy, *Der Andere*, aroused great hopes for the future last year in Stuttgart, came to the conclusion that it was "talented and bad." Nevertheless, this year has seen work which speaks eloquently of a great aim. In the Munich Hoftheater was given the first performance of *Meroc*, a tragedy conceived on grand lines, the author of which, W. von Scholz, has for years striven to master his art. His *Jude von Constanx* showed him to be one of the most consistent of the young followers of Hebbel, whose "aphorisms" on the drama he has compiled and published. In the "Jew" he took a certain period and culture as a picturesque background to the action. In *Meroc*, which works out the old theme "king here, priest there!" his milieu is created out of his own mind, everything merely historical is discarded, and only the pure tragedy of the theme remains. The action is carried on by a few powerful figures, and the words—which are the words of a poet—glow with a dark beauty and ring pregnant with fate. The same theatre, which, under the dominant spirit of A. Heine, is trying to win again a foremost place in the fight for art, also gave *Ninon de l'Enclos* by a new-comer, Friedrich Freksa, which, in its conception if not in its technical working out, shows the author to be possessed of a true dramatic and poetic spirit. The theme itself is well known—a kind of modern Œdipus legend of the son who, without knowing it, falls in love with his mother, and perishes in this terrible inward conflict. Another new piece given by the same theatre was *Gavan*, by Eduard Stucken, the mystic—a drama of knighthood in which the spirit of the Middle Ages lives again. Stucken goes to the Arthurian legends for his material, but his spirit and art are derived from the pre-Raphaelites, a school which has found several pupils amongst German poets. This accounts far the fact that in this and other pieces which tend in the same direction there is a strange union of the arts of poetry and painting; they are like pictures become words, as if Dante Gabriel Rossetti's twin souls lived again. But while Swinburne has not learnt to master the craft of the stage, lyric writers like Stucken have successfully made it the vehicle of their art.

Another new-comer is Franz Dülberg, whose play *Korallenkettlin* was also given in Munich, although not in the Hoftheater, but by one of the stage societies which exist in many German towns (Berlin, Munich, Breslau, Frankfurt-o/O., etc.), and are of great importance for their production of new works. The period of this piece is also played in the Middle Ages. The piece shows much talent, which, however, is still unripe, and has not yet gained clearness of dramatic expression. It was produced by Otto Falkenberg, whose comedy *Dr. Eisenbart* is looked forward to in the year 1908 with the greatest interest. In Berlin, Leo Greiner, also a Munich man, with similar tendencies, was represented by his somewhat chaotic play *Der Liebeskönig*, which has for its theme the fate of the Polish king Wladimir, who wanders about for two years disguised as Venus because commanded to do so by the Emperor's daughter, whom he is wooing. This work, too, shows a lofty aim; an almost Titanic striving to gain the heights, but his strength fails him, and the ideal is not reached. In the Schauspielhaus in Frankfurt-a/M. Dr. Carl Heine, the Oberregisseur, brought about a performance of Thomas Mann's *Fiorenza*, an historical picture on great lines, which was published some years ago. The powerful contrast between the brimming, sparkling Renaissance life and ascetic Puritanism is depicted, and the action finally concentrates itself between the two principal figures, the old dying Lorenzo dei Medici and Savonarola. These two men stand opposed to each other, fighting for possession of Fiora, who is the embodiment of the flower city, Florence. The piece is an imposing allegory, and, if not exactly suited to the stage, proved an interesting experiment. *Ritter Blaubart*, by Herbert Eulenberg, who has for several years been striving for dramatic



## THE GERMAN STAGE.



**MAX REINHARDT**

is the Director of the Deutsches Theater and the now famous Kammerspielbühne in Berlin. Only a few years ago he suddenly came into fame, and represents now all that is high in dramatic art.



fame, found, unfortunately, no success in Berlin. Passion and the habit of surrendering, even losing himself, in his feelings, are his characteristics, and the gift of fine, rich language, which makes for unity of style and swelling rhythm. Much is expected from him in the future.

#### BREAKING AWAY FROM REALISM.

All these writers, and several others who have not come forward with new works this year—such as Hugo von Hofmannsthal, who creates his atmosphere with unerring instinct by his powerful language, Beer-Hofmann, the author of the poetical *Graf von Charolais*, and Vollmöller, author of *Die Gräfin von Armagnac*—are distinguished by similar characteristics, they are breaking away from realism. For this reason they do not use the present as milieu for their pieces. Those of them who have the romantic temperament go to past times for their surroundings, or else, like W. von Scholz, as we have seen, they create an ideal period for themselves. Their aspirations are for style, music, and sonorous but not empty verse. Wagner's *Gesamtkunstwerk* did not in vain take shape and form in Bayreuth; not in vain has music been for decades Germany's principal art creation. But, as I have already said, this tendency is not without danger—in the drama, especially, it can lead to the false track. What prevents these dramatists from losing themselves utterly in the clouds is their training in the healthy school of realism, the school of Ibsen, through which Germany has just passed. Goethe is the real standard they should keep in sight, not so much in his actual stage works as in his whole aspirations and aims, his gift of self-penetration, his faculty of listening to the inner voices and giving them full expression to the world, in his constant, still self-development, and his clear and understanding outlook on the world around him.

#### THE OLDER DRAMATISTS.

Of other dramatists already known who, as a rule, bring out a new play every year: Wildenbruch, the Prussian poet of the Hohenzollerns, has had the greatest success with his *Rabensteinerin* (Berlin, Kgl. Schauspielhaus). Wildenbruch is a peculiar combination of a glowing rhetorical poet and a conscious craftsman who knows his stage well and places his figures in position against or alongside each other accordingly. In his *Rabensteinerin* in order to gain a wide perspective he employs great contrasts—the days of the old robber knights and the more recent time of regulated commercial intercourse—but in spite of this he manages to throw the central light on the love interest of the play, and thus wins his public and secures unity for his piece. Kurt Geucke follows somewhat in Wildenbruch's steps in his play, *Der Meisterdieb* (Breslau, Stadttheater), in which a delightful plot is spun out to a too generous length. Max Halbe, the author of *Jugend*, with which he once gave great promise as a writer of "milieu" pieces, has also wandered this time into the paths of "grand drama." He has remained the man of one success. Even his technical skill does not seem to have grown in his latest work, *Das Wahre Gesicht* (Hamburg), which seems to move as if on stilts; his technique seems to have failed him utterly.

#### HAUPTMANN.

In February last, Gerhardt Hauptmann brought out his newest comedy *Die Jungfern vom Bischofsberg* (Berlin, Lessingtheater), but it was refused by the majority; in fact some critics pronounced it the work of a dilettante. Hauptmann has sometimes been reproached with bringing out his works too hurriedly, carried away by the excitement of artistic ambition, without letting them ripen to their full growth. The ever energetic Viennese author, Hermann Bahr, of whom it is said that he is always half a year ahead of the times, brought out a couple of new works at the end of 1906, one of which, a one-act play *Der Arme Narr* (Vienna, Hofburgtheater) met with great success. The idea of the piece is that no one has the right to force himself or his neighbour, to be other than he is by nature, to plan out how mankind should be, and force people to conform to the plan. He who does this is a "poor fool," and life goes triumphantly past him, leaving him crushed and broken. Felix Dörmann, a thoroughgoing Viennese, author of the Viennese "milieu" piece *Ledige Leute* brought out two new plays: *Der Stumme Sieger* (Munich, Residenztheater) and *Die Liebesmüden* (Vienna, Deutsches Volkstheater), the latter piece being a kind of contrast to his play *Ledige Leute*. He preaches in it a merry moral: Love as long as it is possible; to be blasé with love is in reality, he says, only to pose. In Dörmann's pieces the Viennese people recognise themselves and their somewhat loose morals, and they seem to be immensely pleased with themselves.



## OTHER PLAYWRIGHTS.

Fulda, who in 1906 in his *Der heimliche König* exploited the land of legend, brought out a new play in 1907, *Der Dummkopf* (Vienna, Hofburgtheater), the plot of which is amusing and ends happily, as every honest, right-minded plot should. A wealthy and eccentric old man, wishing to annoy his relations even in death, leaves all his money to the biggest fool among them. All sorts of complications ensue of course, until "the fool," who has given everything away, marries a rich American girl. Much of it is well enough observed and strongly drawn. Georg Hirschfeld is a somewhat doleful figure in the German dramatic world. He once wrote a piece which, because of its homely truthfulness, found the recognition it deserved, and since then he has striven over and over again, but in vain, to win the stage. He is too honest to use cheap theatrical means to this end, and too weak to carve a way to it for himself. His group of one-act plays, *Die Getreuen* (Berlin, Kleinstheater), deals with the different kinds of fidelity: the fidelity of friends, of family, of husband and wife; but he fails to find a common point of view from which to treat them all, so the result is only a mass of details and a few well-observed traits.

Herr Felix Salten, also a Viennese man, is in reality a brilliant feuilletonist. With boldness, however, much can be done to storm the fortress of the stage, and in this he succeeded with his one-act cyclus, *Vom Anderen Ufer*, which was a great success in the Lessingtheater, Berlin. The plays trouble themselves little with probability or psychological truth. Their aim is to be effective and they succeed, for they possess wit, and their smart dialogue keeps the audience entertained. Rudolf Herzog, whose robust play, *Die Condottieri*, was given in London during last year's German theatrical season, had a new piece, *Auf Nissenskoog*, performed in Karlsruhe (Hoftheater). Its period is that of the time of the rising of Schleswig against Denmark, and the play depicts the conflict between a father and son who do not understand each other. As a poetic work, this piece is finer than *Die Condottieri*, with its often almost brutal effects.

## LIGHTER PLAYS.

These, then, are the most important pieces which have appeared in Germany during 1907. In addition, of course, numerous other works of ability have been produced. It goes without saying, too, that the manufacturers of farce and light comedy on conventional lines have also not been idle, as well as those who supply musical comedy. Blumenthal and Kadelburg's contribution this year was *Der Letzte Funke* (Berlin, Kgl. Schauspielhaus), which, it must be recorded, was not a success. *Onkel Bernicke*, by Kadelburg alone (Berlin, Lustspielhaus), had also no great success; there seems to be no likelihood of its being a second *Husarenfieber*. *Die Lustige Witwe*, too, has found no successor of equal attractions, although *Walzertraum*, by Lehar's rival O. Straus, has been given with quite satisfactory results,

## DELIGHTFUL CHILDREN'S PLAYS.

For many years it has been the custom in Germany to give dramatic performances of the national legends and fairy tales for the children at Christmas, on lines somewhat similar to the English pantomimes, except that the stories are generally given in the naïve, childlike form of the original. Lately, too, there is a movement in this domain towards fulfilling the old saying that "only the best is good enough for the children." There is a demand for a better text by really poetical writers, good original music, and fine but not overlaiden setting, which will bring the childish imagination into play instead of satiating and blunting it. This aim is the outcome of the movement for the "culture of the child," which has begun in almost all lands. One of the first German lyric poets, Richard Dehmel, published a few years ago, in conjunction with his wife, a child's book, "Fitzebutze," which he has now dramatised into a kind of child's dream, while Hermann Zilcher has composed the music for it (Mannheim, National Theater). The critics did not give it unstinted praise, however; they found it wanting in real naïveté; and that the music followed too much in the footsteps of Wagner for a child's play. But quite a number of delightful children's plays are written and produced, and even Hans Pfitzner, one of the first of modern German composers, has written music for one of them. Who knows but that England, where *Peter Pan* (which, by the way, was produced lately in Berlin) has found such a welcome, will not gradually also follow this custom, and give its children real poetry and art instead of mere delight for the eye.

Another custom is the revival at Christmas of the old Christmas mysteries, with their faith and quaint humour and, above all, their deep religious feeling. Such

# THE GERMAN STAGE



[By permission of Ch. Scolikjun Marie Martens, successor  
to Hofatetier R. Krziwanek, Vienna vii., Hofstallstr. 5.]

## BERNHARD BAUMEISTER (as GOETZ),

of Vienna, is the great German veteran actor, he having celebrated his eightieth birthday last season. He is the most German of all German actors—that is to say, his best *roles* are those of a decided German type, as, for instance, the Erbförster in Otto Ludwig's tragedy of that name, and Götz in Goethe's *Götz von Berlichingen*.





performances have been given in Berlin, Dusseldorf, Munich, etc., of, for example, Rudolf Greinz's arrangement of *Tiroler Krippenspiel*, for which Max Zenger has written charming music. These old plays have much in common with the old English Chester plays.

Of other particularly interesting performances during the year may be mentioned the German translation of a Japanese piece, *Terakoya*, by Takeda Izumo, in the Schauspielhaus, Cöln, the Stuttgart revival of H. v. Kleist's *Amphitryon*, and the very tardy premières of the one-act play, *Die Torgauer Haide*, by Otto Ludwig, the great dramatist of Hebbel's time, of *Hermanns Schlacht*, by the old bard Klopstock, and of the comedy *Scherz, Satire, Ironie und tiefere Bedeutung*, by Ch. Grabbe, a genius who lived in the first quarter of the nineteenth century. He seems almost to have anticipated Frank Wedekind, and he would assuredly arouse Mr. G. B. Shaw's great interest.

#### WEDEKIND'S TARDY SUCCESS.

To Frank Wedekind a few words must be devoted. His latest piece, *Musik*, has not been given, but Reinhardt's performances of *Frühlings Erwachen* in the Kammerspielhaus, have made this dramatist a centre of interest. Mr. Archer, in the article from which I have already quoted, confesses to doubts whether this piece could ever be put on the stage, but with a few cuts this has really come to pass, and the play has been a great success. Wedekind has had to wait years for this success, for the piece is one of his first. Even his opponents felt the earnestness of his motive in choosing such a theme for his plot (the awakening of the stirrings of sensual love in youth and the possible tragedies that may result from it), and that it was not taken for the sake of sensation, but to unburden himself and to warn parents to have a watchful eye. Wedekind was never a realist, therefore he had to wait. Like Shaw, he can only see the world and mankind from his own corner of view; but in spite of the caricature and all the fantastic ideas in it (a corpse speaks from the grave, etc.) there is a world of the poetry of awakening spring as well as the pain wrought by the falling hoar-frost on the budding flowers, and the work is surely a picture of his time such as only a poet can create. In Wedekind's later works there is a tone as if a string has broken, as if all his scoffing and scorning were only to stifle an inward voice that speaks of unfulfilled hopes.

#### ATMOSPHERE IN STAGING.

Reinhardt's Kammerspielhaus, which has so quickly sprung into fame, and in which Wedekind won his battle, was opened in the autumn of 1906, and in spite of one or two non-successes, and the fact that, with the exception of Wedekind's piece, it has brought out—so far, at least—no new German work of great importance, it has succeeded in making a reputation as the home of great art. Finely balanced performances, which take their style for the time being from the nature of the piece given (as in the Vedrenne-Barker plays), and performed by the best possible *ensemble*, are its pride. Ibsen, as well as Shakespeare, is played. Scenic luxury, almost reminding one of the style of Mr. Tree, alternates with grand symbolic simplicity when required, more to suggest the outlines and to speak to the inward eye than to the outward (as, for instance, in the *Electra* performances at the Court, in London). Theatres in the provinces, too (as, for example, Cöln, Düsseldorf, and Mannheim), are seeking after regeneration and simplifying of scenery, a movement which, of course, goes hand-in-hand with the new spirit in the drama which I have tried to describe. But the historic sense, which is still strong, of course requires that each piece be given according to its character, and not pressed into a different style. On these lines great developments are sure to take place.

In this way Reinhardt's two theatres are of great service to the spirit of the times, and open their doors wide to it. Besides his two theatres (Kammerspielhaus and Deutsches Theatre) there is still Brahm's Lessing Theatre, which is a strong tower for the treasures it has won—Ibsen and Hauptmann. With unerring sureness of style gained by long years of familiarity with their works, the plays of these two masters and others of the same tendency are given in this theatre by an *ensemble* unsurpassed by any other. Brahm has a great undertaking in preparation—namely, a cyclus of Ibsen's thirteen modern plays, which will be given one after the other during a single fortnight. Brahm's and Reinhardt's theatres represent on the whole the dramatic art of Berlin, although valuable and interesting work is also done by some of the other theatres—as, for instance, the Hoftheater, Neues Theater, Neues Schauspielhaus, Kleines Theater, the Friedrich Wilhelm-

städtische Theater, and the two Schiller Theater. With the new year a new theatre will join the other two, the Hebbel Theater, the building of which has yet to be finished. Its name alone shows that its aims are high. It will be of interest in England to know that its first deed, while still in its temporary home, was to give Shaw's *Mrs. Warren's Profession* with great success. The director is Dr. Eugen Robert, whose interesting group of one-act plays "Romanstoffe" had their *premiere* during 1907 in the Intimes Theater, in Nürnberg—a stage ever eager to bring out new works. As literary adviser, they have been fortunate enough to secure Julius Bab. The expectations for this theatre are very high, especially as it is known to be substantially "backed."

#### NON-ACTOR-MANAGER BERLIN.

The only actor-manager whom Berlin possessed (Ferdinand Bonn, of the Berliner Theater, who at the same time generally manufactured his own plays) has had to give up his management. This system will not work in Berlin.

#### "FAUST," PART II.

There is now only the deed of the Vienna Hofburgtheater to be chronicled, which was brought about by Paul Schlenker—the performance of Part II. of Goethe's *Faust*, with Kainz as unsurpassable Mephisto. This in Vienna, the town of sweet, seductive waltzes and *Die Lustige Witwe* (with a run of 400 nights!), is something to have accomplished. Mention must also be made of Frau Dumont-Lindemann and Herr Lindemann, her husband, assisted by the dramatist Eulenberg and the novelist Schmidt-Bonn, in their brave efforts, in the Schauspielhaus, Düsseldorf, to train the public to art and the drama. Not only do they publish an excellent magazine, *Die Masken* (which is sold to the public at a penny), instead of a badly-printed programme covered with advertisements, priced at sixpence, but every Sunday forenoon excellent lectures are given, generally by Eulenberg, on the drama, or other art subjects. Lack of space prevents mention of the good work done by other provincial theatres.

It has lately become the custom for entire companies of important theatres to visit different towns, giving healthy stimulation to the actors there, and material for comparison to the public. Both Reinhardt's and Brahm's companies go on such "Gastspielfahrten," as they are called.

#### ENGLISH AND FRENCH.

English pieces, as has been shown, have played a great—in fact, a too great—part on the German stage. Besides them, of course, works of other nations have been given as well, especially French, also to a too liberal extent.

#### THE LOVE OF THE THEATRE.

How deeply the love of the theatre is rooted in all classes of the German nation, and how highly it is prized as artistic food for the people, may be shown by a single example from Mannheim. In the National Theater there performances at absurdly low prices are given now and then for workpeople, the whole theatre, consisting of about 1,100 seats, being placed at their disposal, and for the 1,100 seats 44,000 applications were received!

Before I close my survey, I may mention that at last a definite step has been taken to form a Society of Dramatic Authors on a large scale. Such a society was started in Vienna on November 6. A similar one is proposed for South Germany, and it is the hope of the founders that other countries will join these societies also, so that the common interests can be guarded.

Looking back on the past year, then, it may safely be said that it has not been a dead one. One could certainly wish that the dramatists would not only learn their technique better, but would also bethink themselves of their own times and problems. Wandering in long-past times and in strange lands, or in the wide realms of fancy alone, cannot in the end bring salvation. The man who, without losing himself in details of realism, can grip the great problems of his time and give them out again to the world through his works, moulded and stamped with a lofty personality, that man will fulfil the longings of his time and create for it its real art.

FRANK E. WASHBURN FREUND.

## THE GERMAN STAGE.

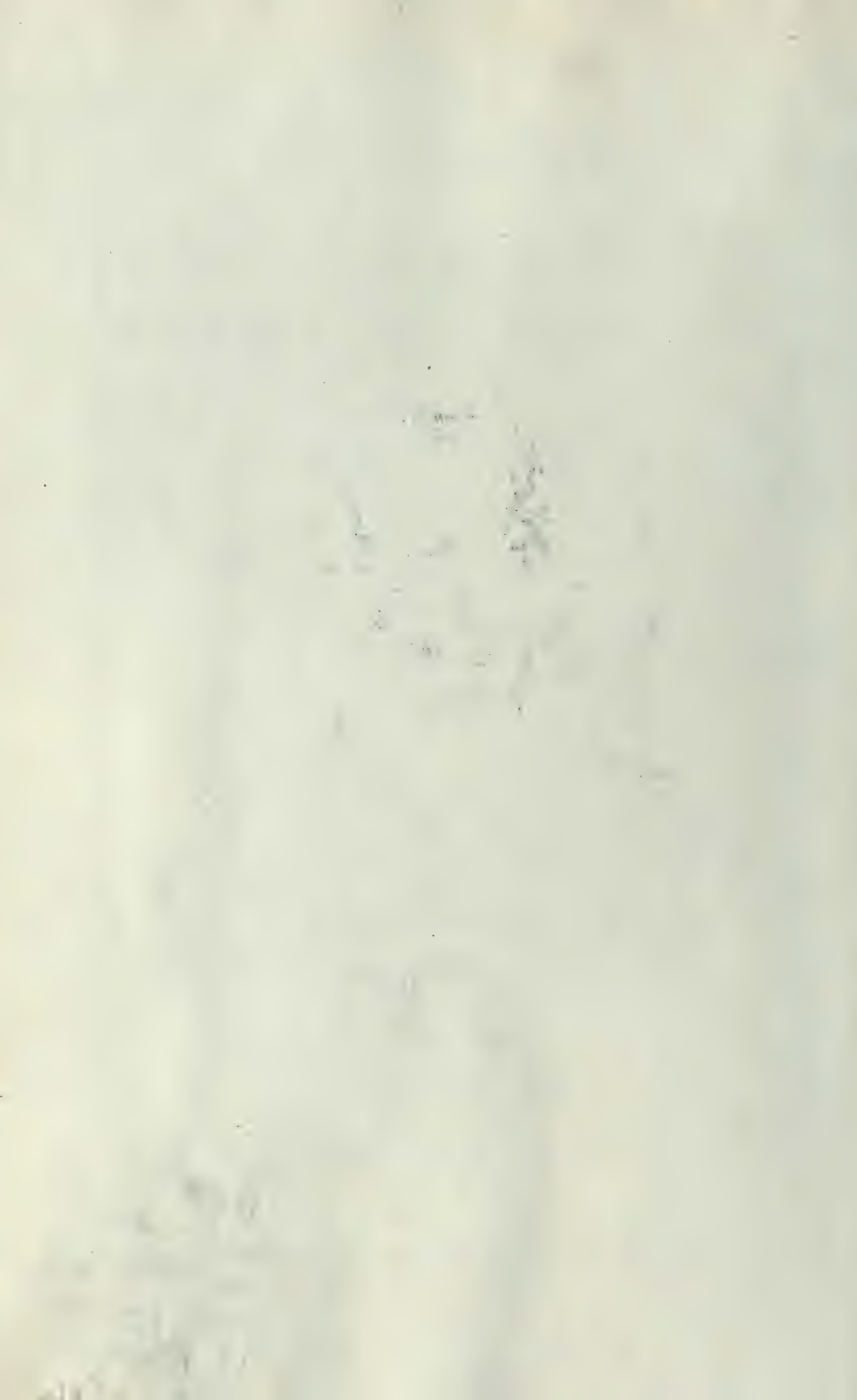


*[By permission of W. Fechner, Potsdamerstrasse—13, Berlin.]*

### DR. OTTO BRAHM

is the manager of the Lessing Theater in Berlin, the real home of Ibsen and Hauptmann in Germany.  
He was one of the greatest leaders and promoters of the new dramatic movement in Germany.





# THE GERMAN STAGE.

## SOME REMARKS ON ITS ORGANISATION AND WORKING CONDITIONS.

BY FRANK E. WASHBURN FREUND.

AT the beginning of the modern German stage (in which I include the German-speaking stages of Austria and Switzerland) stands Friedrich Schiller, who stamped it from the very outstart with his high idealism. His dictum of "The Stage as a School of Morality" has never been quite forgotten, although the level never reached his ideals. In fact, one might even say that it has become a law of the country, for in the Industrial Code of the Empire (Reichsgewerbeordnung) there is a distinct difference made between undertakings which serve "the higher interests of art" and those which are for amusement only. Undertakings of the former kind—amongst which almost all German theatres count themselves—are exempt from what is called the "Amusements Tax" (Lustbarkeitssteuer), which variety halls and such places of entertainment must pay, because the legislators rightly consider that the theatre fulfils a higher duty than simply providing light or even frivolous amusement for a short hour or two. Thus the theatre in Germany is given a special place by the rulers and leading spirits of the nation, is recognised as a public office, and, above all, an important factor in the intellectual economics of the nation, the neglect of which would bring evil consequences in its train. If this point be borne in mind, it will be seen at once that there must be a great difference in the organisation of the English and German stage. Whilst the former is entirely a matter of private enterprise, and, as such, subject to the fancies of the day, and the organisation of commerce and industry, in which the commercial twins, Supply and Demand, play the principal parts, the German stage enjoys the benefit of public protection. Not without exceptions, however, nor to a sufficient extent.

It is necessary, in the first place, to consider the Court Theatres (Hoftheater), the municipal theatres (Stadttheater), those theatres which have a similar organisation, and, finally, the private theatres, which are nearest akin to the London theatres. I should like, first, however, to say a word about travelling theatrical companies.

### THE TOURING SYSTEM.

On this point Germany differs most from England, America, France, Italy, etc. It is true that there is quite a large number of travelling companies, but their visits are confined almost entirely to the smallest towns which do not possess stock companies of their own—in many cases not even a theatre, so that the performances have to be given in any large hall of a restaurant that happens to be available. The system which obtains almost without exception in the English provinces, whereby the resident manager engages the travelling company with a view to getting the largest possible "box office receipts," without doing any positive or productive work of his own—this system, I repeat, is almost unknown in Germany.

### THE COURT THEATRES.

In the Blue Book issued for the House of Commons some time ago on the financial support given to theatres from State or municipal funds, Germany was erroneously made to cut a very poor figure. True, the State, or, to be correct, the individual States, of the German Empire seldom give direct support to the

theatres; although, for example, the theatre in Munich, called the National Theatre, belongs to the State, the same being the case with the Mannheim theatre. But the Civil List of the Sovereigns of these States is so arranged that a certain sum is supposed to be devoted, in the interests of art, to the support of one or, in some cases (as in Berlin, Vienna, Munich, etc.), several theatres. This cannot really be called giving a subsidy of a fixed yearly sum in the full sense of the word, as the Sovereign simply stands guarantee, as it were, for the yearly deficit—sometimes more, sometimes less—out of his Civil List. This system is, of course, a relic of the time when each Principality had its own absolute Sovereign, a system never experienced in England. In those days the theatre was a private affair of the Sovereign's, intended for his own amusement and the splendour of his Court, upon which he spent as much as he wished, or could afford. But when constitutional laws came into being—in fact, even before that time—the unspoken right of the public to these theatres was recognised, and they were treasured as the assured and safe home of the dramatic art. Such a one was the Weimar theatre during Goethe's management. The position, in which the only material support given by the Sovereign to the stage takes the form of occasional visits or "command performances," would be quite incomprehensible in Germany, where it is considered the duty of the Sovereign, *ex officio*, not merely to interest himself in all the culture movements of his land, but also to further their growth by his help and encouragement. And it must be said of the German rulers that they have fulfilled these ideals, and are still doing so, in a remarkable degree. The Court theatres, freed to a certain extent from the anxiety of making both ends meet, constitute for their country a centre of dramatic art, and use their comparative pecuniary independence for the following purposes:—

1. To improve the artistic representations; to support a larger and better orchestra, and a larger staff of players, and to mount the pieces better than would otherwise be possible.

2. To increase the salaries of the members of the company, and thus raise their position both socially and economically. Such theatres pay their members a settled monthly salary during the whole year, including a month's holiday. Costumes are partly provided free.

3. To perform more pieces than would otherwise be possible. To take the Court theatre of Stuttgart as an example:—Through the kindness and courtesy of the Königlichem Intendant, Baron von Putlitz, much information was put at my disposal, and I learn from it that from four to six *new* operas are produced every year (compare Covent Garden, whose achievements in this way are entirely ruled by the box office!), and about twenty new plays over and above their usual and ever-increasing repertory. Some of these productions are what are called "Uraufführungen," that is, produced there for the first time on any German stage. The most of these plays have been produced, of course, in Berlin or elsewhere, and are only "*new*" to Stuttgart, but "*new*" in quite a different sense from that in which, say, a London success tours the English provinces. In the latter case the piece appears in Liverpool, Manchester, Glasgow, in exactly the same way, with exactly the same cast, which is often, as one constantly reads, but a slavish mimicry of the London performance. Theatres, like the Stuttgart one, have their own producer, often several—"Regisseur," as he is called—and it is his pride and glory to produce the piece according to his own ideas. The actors and actresses, too, are unhampered and uninfluenced in the reading of their rôles, and aim at stamping them with their own particular individuality. Thus, although original "first performances" are comparatively few, still, a life of artistic striving and ambition undoubtedly exists in such theatres.

#### MUNICIPAL THEATRES.

Here we must distinguish between several different systems. Only a few towns—Strassburg im Elsass, Freiburg im Breisgau, and a few others—stand in the same position to their theatres as the Sovereigns to their Court theatres; that is to say, work them on their own account as a municipal concern, without, of course, thinking of profit. They choose a director, who is responsible for the working, and they themselves pay up the deficit. A council gives the final decision in the matter of repertory, engagements, and salaries of the company, etc.



## THE GERMAN STAGE.



[By permission of Erwin Raupp, Hof-photograph, Berlin Wot., Behrenstr. 53t.

### ADALBERT MATKOWSKY (as WALLENSTEIN).

is the best known actor of the Royal Court Theatre in Berlin, where he plays the *Heldenrollen* (heroic parts) in most of the classical plays. As Wallenstein in Schiller's tragedy, he scored one of his greatest successes.

ooo - Bogey bogey!



Not altogether on the same lines are the theatres founded and supported by shareholders who have joined together to provide their town with a suitable home for the dramatic art. The shares are, of course, *à fond perdu*, and the shareholders, who are generally rich citizens of the town, sometimes the town itself up to a certain point, must make up the deficit out of their own pockets. This kind of theatre corresponds most nearly with the National Theatre of New York, which has just been founded. Especially in Switzerland (in Zurich and Bern) this system is in favour. Here, and elsewhere also, such theatres are called Municipal Theatres, although they are not so in reality. The President of the Council of the Bern Municipal Theatre, Herr von Grenus, kindly placed at my disposal a year's budget of the theatre, and, beyond that, furnished me with much interesting and useful information. As I have already remarked, this theatre closely resembles the lines on which, according to all accounts, the National Theatre of New York will be managed, and it almost seems to me that it is the most probable one for this country also, unless a very advanced municipality were to take the matter in hand. For this reason, it will perhaps be of use to study the inner working of this particular theatre a little more closely.

#### AN EXAMPLE OF A MUNICIPAL THEATRE.

The Bern Municipal Theatre may be cited as an example of a theatre founded by private initiative and assisted by the town. In this case a number of well-to-do citizens of the town formed a company with a capital of about 250,000 francs, and obtained permission to start several lotteries, each consisting of 300,000 small shares at 1fr. each. These lotteries brought in 160,000fr. respectively. The town now provided the building site, taking in exchange shares to the value of 165,000fr., which, of course, never bring interest, but give the town an important voice in the council of the theatre. The only advantage a 100fr. share brings is the right to a 2fr. ticket for one performance on a certain night during one season.

#### SYSTEM OF SUBSCRIBING FOR SEATS.

In Bern, as in most German theatres, the system of subscribing for seats is in use, which is only possible where there is a constantly changing repertory bill. Each subscription series (extending over the whole season) falls on the same night every week, and, of course, each play can only be given once in each series. The subscription tickets are sold much cheaper, of course, than those given out daily, but, on the other hand, the theatre has, at the beginning of the season, a large sum in cash at its disposal as working capital, so to speak. Another point in favour of the subscription system is that it increases the taste for playgoing in general, and provides the theatre with a fixed public, who take a keen interest in its welfare and in its fame outside their own town. Now, Thursdays in Bern are non-subscription nights. On this night new productions are generally given, which, if successful, are then given in the subscription series. As the attendance on these nights is somewhat smaller—the good citizens preferring to await the criticisms to see what the play is like—the shareholders' tickets, if they may be so called, can be used without loss to the theatre.

This joint capital was used to build an imposing theatre. When it was finished, and the necessary stock of costumes, decorations, etc., were provided, there remained a debt which yearly devours 12,000fr. interest. Here the town and state of Bern came to the rescue, the first with 35,000fr. a year, the latter with 5,000fr. a year, whilst a further private donation of 15,000fr. a year brought the total yearly subsidy up to 55,000fr. Last year, however, in spite of the most careful management, the income was 280,000fr. and the expenditure 334,535fr.—that is to say, a deficit of 54,000fr. had to be made up by the shareholders. Moreover, to put it on quite a commercial basis, the interest on the joint capital ought, of course, to be reckoned, and would amount to a considerable sum every year. But sacrifices have to be made, otherwise Bern and other towns of the same size (about 100,000 inhabitants) would have to do without a good and independent theatre of their own, and would fall a prey to a similar system as the English touring system, which produces only weariness of the flesh, instead of encouraging an active and healthy interest in artistic dramatic work.

#### BERN THEATRE COMPANY.

The company of the Bern Theatre consists of sixty-five members, for plays and operas:—One director, who is engaged for two years; two conductors, fourteen



singers, thirteen actors and actresses, a chorus of thirty-five persons, and the comparatively large staff of eighty-six stage hands (prompters, wardrobe-keepers, heaters, electricians, scene-shifters, etc., as more hands are needed to work a repertory theatre). The total expenditure for the combined company and stage hands is 26,260fr. per month. For the orchestra the theatre council pays the Bern Orchestral Society (which owns the orchestra) the moderate sum of 27,000fr. for the entire season. For this sum the orchestra plays three times a week in the operatic performances, including the necessary rehearsals. On the nights when plays are given, no music is provided, the custom which exists in England of music—often unsuitable and generally poor—between the acts having been quite done away with in German theatres. The Bern Orchestral Society, by the way, is a combination on musical lines similar to that of the theatre. The town contributes 7,000fr. to its support also.

#### CHOICE OF DIRECTOR.

Theatres of this kind depend much, of course, on the manager. In Bern he is chosen by the theatre council, and holds the post for two years. He must be a man with a practical understanding of all departments of the theatre—so the Bern Council says—as it was found that neither a literary man nor a régisseur had a wide enough knowledge for such a post. The artistic questions lie mostly in the hands of the theatre council or the “producer,” who is often an actor as well. Any differences between him and the director are settled by the theatre council, which gives, in fact, the final decision in all matters, and decides on the acceptance or refusal of pieces, the engagement of members of the company, and amount of salary, etc. The director receives a salary of 800fr. a month for ten months—in other words, 8,000fr. a year—and can, with the permission of the theatre council, take a post as director of a summer theatre (*i.e.*, at fashionable baths, watering-places, etc.), or as actor, during the two free months, if he wishes to do so. He does not get a commission on any profits made, as in that case he would be tempted to keep a too affectionate eye on the box-office, instead of the art of his productions. The theatre is open from six to seven months in the year, and the players are engaged for that time. During the remaining months of the year the building is closed, except when let for short terms, at the rate per night of 500fr. in summer and 600fr. in winter, to travelling companies—generally well-known foreigners, such as Réjane, Duse, and others.

#### SUBSIDISED THEATRES.

Most of the so-called municipal theatres, however, are given by the town to a director to work as his own undertaking, with certain restrictions. In such cases he often gets the theatre free of rent; and water and light—which are generally under municipal control in Germany—are also often given free, or, at least, at much reduced rates. In some cases money in cash is also contributed. The director, on his side, has to agree to certain conditions, which, of late, have become more sharply defined, as, for instance, at Kiel, where a new theatre is being built. The town did not wish to make the theatre an entirely municipal one, because, as the result of an inquiry on municipal theatres, it appeared that municipalities in most cases considered the system “too difficult and expensive, and by no means the only way to fulfil the high ideals of an artistic theatre.” The director of the Kiel theatre got it on the following conditions:—His company, to consist of not less than a certain number; to pay out a certain sum in salaries (at least 20,000 marks a month, not including stage hands); to give a fixed number of cheap popular performances, also cheap ones for schools; that his repertory and the price of his seats be subject to control; to give a certain number of good literary novelties soon after their appearance elsewhere. If profits should result, the half are handed over to the town after 12,000 marks have been deducted as his guaranteed salary. He has the theatre rent free, also a considerable amount of stock properties, decorations, etc.

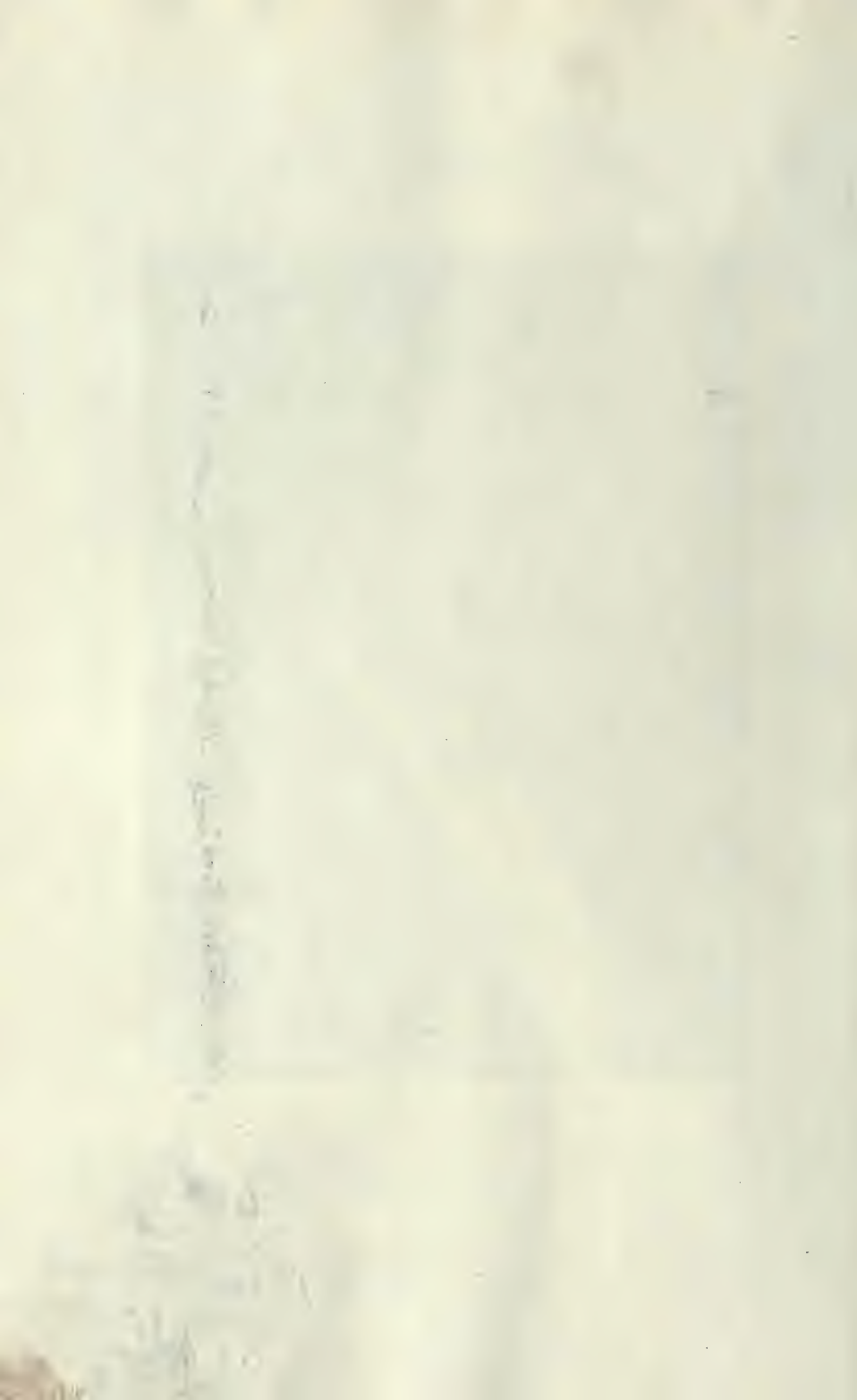
In a work which appeared lately the author, Dr. O. Tetzlaff, discusses the subsidising of theatres in the forty-four German towns containing more than 80,000 inhabitants. (As a matter of fact, however, quite a number of smaller towns also expend a greater or less sum, according to their means, for this purpose.) Of these forty-four towns, thirty-four possess or support theatres. The remaining ones have Court theatres, and therefore do not need municipal ones. In 1903 these thirty-four towns spent two and a-half million marks on their theatres, the expense per head per inhabitant of these towns being 2.78 pfennige at the

## THE GERMAN STAGE.



EMANUEL REICHER,

Father of Frank Reicher, who played in London last season with the Sothern-Marlowe Company, is one of the best-known members of the distinguished company of the Berlin Lessing Theatre. He plays character parts to perfection.





highest, and 0.01 at the lowest point. There is not much cause, therefore, for the great outcry of the opposers of municipal theatres in England.

The result of the inquiry to which I have already alluded shows that the majority of large towns in Germany are striving more and more to satisfy as far as possible the artistic demands of their inhabitants.

#### PRIVATELY-OWNED THEATRES.

These theatres closely resemble the London theatres in their organisation and conditions, and are to be found, characteristically, in greatest numbers in Berlin, where commercialism is beginning to rule the theatre much the same as in London, although not to such a great extent. In the other large towns, such as Hamburg, Leipzig, Munich, Breslau, and especially in Vienna, one or more private theatres always exist, besides some form of subsidised theatres.

#### COMPETITION : PRIVATE *v.* SUBSIDISED THEATRE.

Here, naturally, the question arises, How does the competition of the subsidised theatres affect the non-subsidised theatres? Here in England it would be called unfair competition to support one theatre and not the other. But it should not be looked at in that light at all, for it must be remembered that, while the subsidised theatre has to give a full equivalent in return for the subsidy, the non-subsidised is free to work as it likes. One of the conditions imposed on the subsidised theatre is the upkeep of an adequate opera company and orchestra, or payments for the latter, when, as in the case of the Bern orchestra, it is kept by the orchestral society of the town. Further, the director is bound, as I have already explained, to give certain cheap performances for the schools, and also cheap popular performances; in the matter of decorations, too, he is bound to keep them up to a high standard. Moreover, the system of subscribing prevents his making use of a successful popular piece to the same extent as a private manager can, who has no subscribers to consider, and can keep the piece running as long as he likes, although he does not do so day after day uninterruptedly. This custom only obtains in a few theatres in Berlin, quite in the London style.

If, therefore, the pros and cons are carefully weighed it will be found that the support given to one amounts to no material advantage. It has never been a question of that, but of helping to forward art as well as one could. As a matter of fact, the field of musical comedy, as being of an entirely lower standard, is left almost unchallenged to the private theatres, where there are any. Out of this they often make quite a respectable profit, with very little expenditure, for their orchestra is smaller and poorer, their singers far below the standard of opera singers, and their decorations modest. To these theatres, too, falls the special care of the modern drama, because, in the subsidised theatres, more importance is attached to the classical drama. Lately, however, the competition between the different theatres has resulted badly in one point—namely, two such theatres in the same town often compete keenly with each other to secure a piece which seems to draw well, and the consequence is the tremendous increase in the author's fees. For that reason, and because the company can be used to better purpose, the practice of giving the different theatres of the town into the management of one man has grown up, thereby making competition impossible. The actors and actresses in that case can often be engaged for the whole year, as one theatre frequently plays throughout the summer. The director in such cases is responsible, on the one hand, to the town, and is, on the other hand, independent as the lessee and manager of the private theatre.

It cannot be denied, however, that there are cases, generally in towns of medium size, where a private theatre is unable to compete with a subsidised one, and has had to give up because its takings were so small; such a case happened in Stuttgart. If, however, Stuttgart had had, instead of a Court theatre, two private theatres working under the whip of free competition, the result would have been a bitter fight; neither would have thought of working quietly for its own development, and the public, and, above all, art, would have been the sufferers. As soon as artistic responsibility is recognised in dramatic matters such questions as commercial competition can play no essential part. Were such a subsidised English theatre to come into being it would also undertake such responsibilities, and go through a period of experiments (without which, there would be no reason for its existence).

### THE DIRECTOR.

Another question of great importance is, Who is to be director, and how is he to be chosen? According to the law in Germany, anyone who can lay down a certain sum as security, has never been imprisoned for certain offences, and can produce what is called an art certificate (*Kunstschein*) can become a director. This certificate, which must be given out by someone well known in the theatrical world—a well-known dramatist or actor, etc.—exempts the director from the “Amusements Tax” already mentioned, and raises his theatre to the rank of an artistic undertaking. In spite of this, many are to be found amongst the directors who are far from loving art for itself. With many it is a matter of profit only. In giving the post of director in a subsidised theatre, much more importance should be attached to the artistic capabilities of the applicant; this certainly is the weak spot in the German custom. In Bern, as I have said, they give the preference to a man with a practical knowledge of theatre matters, and have put at the head of their theatre a gentleman who does not seem to understand courtesy to strangers! Only a highly-educated and original man, who loves his profession and can sacrifice something for it, is in place here. He should be allowed a free hand for several years, to make a plan of campaign for himself and work it out, for it takes more than a year or two to mould a theatre and bring it to a high pitch of artistic excellence. A thorough change in this matter is being demanded, especially by theatre critics and authors. Some proof of efficiency for the post is as necessary in taking over the management of a theatre as in taking over a professorship at the University, or any important post in science or art.

### THE GERMAN ACTORS' ASSOCIATION.

I shall now say a few words about the German actor and his position. Apart from many touring actors of the lower class, whose number it is impossible to find out, there are about 12,000 or 15,000 actors and singers of both sexes in Germany. Of these, some 6,000—about half—belong to the great Actors' Association (“*Genossenschaft*”), which was founded in Weimar in 1871, and has done so much since then to raise the standing of the actor. It has an Old Age Pensions Fund (for which extra contributions have to be made), a Widows' and Orphans' Fund, a Death Fund, and one for granting loans free of interest and for helping members who are in immediate want. Also a number of charitable institutions belong to it. But its special energies were directed to the general raising of the profession in artistic, legal, and social respects. For that reason it fought for many years with the Society of German Theatre Directors (*Deutscher Bühnen Verein*), but finally both sides agreed to bury the hatchet, and now work peaceably together for the common good.

### SOCIETY OF GERMAN THEATRE DIRECTORS.

This society is composed of the directors of a hundred of the 450 permanent German theatres, representing almost all the important German stages. The Actors' Association is to be compared, therefore, with trades unions, the Society of Directors with a syndicate.

### THE LEGAL POSITION OF THE ACTOR.

Until recently the German actor's economic condition was not only a miserable one, but his legal position was unbearable; he stood in about the same relationship to his director as a domestic servant to the master of the house. The same laws which governed the relationship of master and servant governed him also. But by untiring fighting the Actors' Association has changed much of this, although it must be admitted that the Society of Directors—of whom many are men of clear judgment and understanding—showed themselves both sensible and desirous of fair-dealing, especially the directors of the Court theatres, who, of course, are themselves officials, not being engaged in an independent enterprise. Both sides are anxious to have special legislation for theatrical matters, to regulate such legal points as contracts, etc., but on the principal points an agreement has been arrived at privately, which is binding for the theatres belonging to the Society of Directors and for the members of the Actors' Association. Both parties have instituted a Court of Arbitration, which decides all matters of con-



## THE GERMAN STAGE.

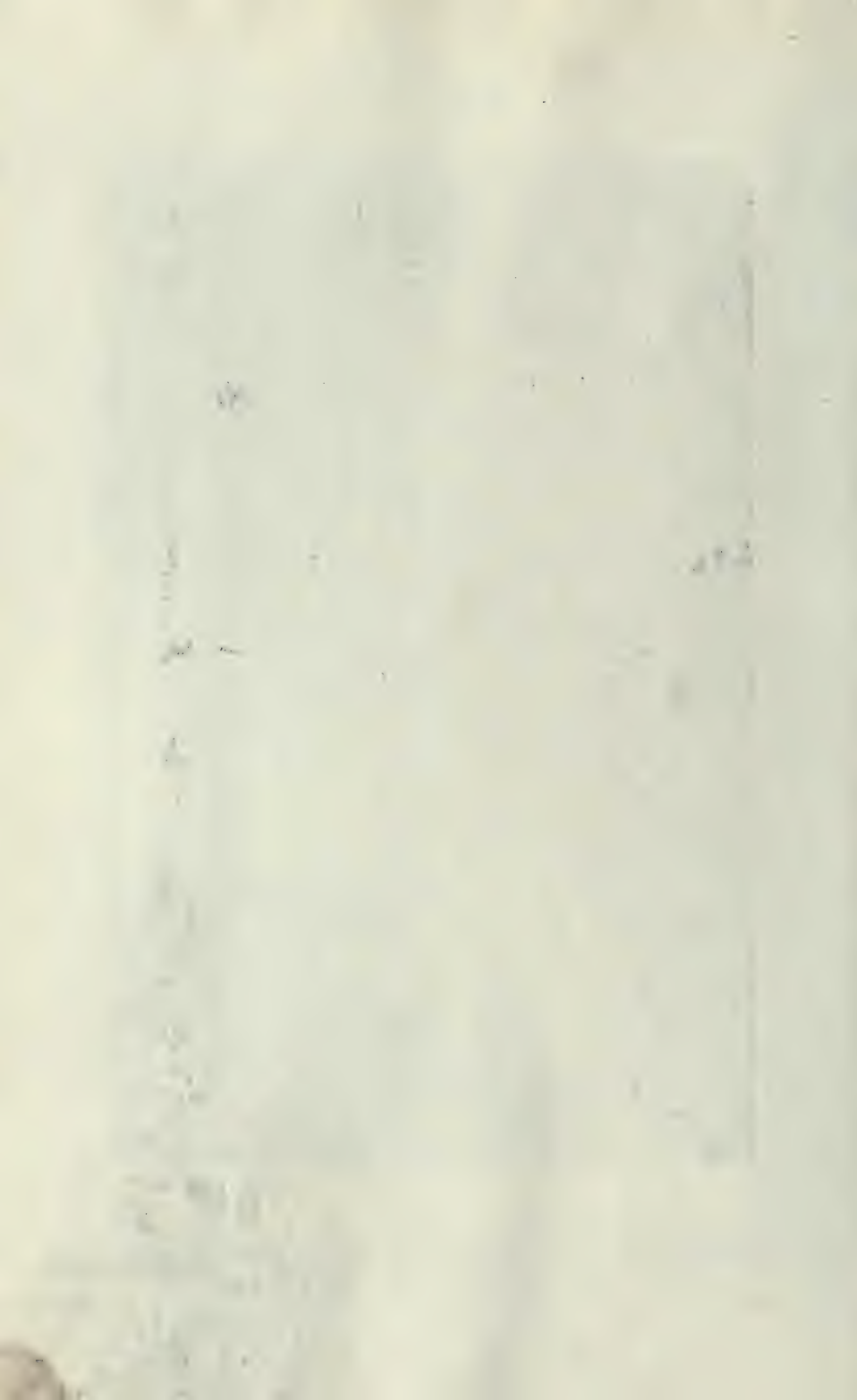


[By permission of Franz Grainer, Munich.]

### FRANK WEDEKIND,

"The German Shaw," as he is sometimes called, is dramatist as well as actor. He appears in some of his own rôles. A translation of his one-act play *Der Kammerknecht* was given at the Imperial Theatre in London, by the Stage Society, last season.





tention between them. In this way many of the worst points in the old contracts, in which the actor was bound in every way, while the director was left almost free, have disappeared. The draft of a contract has just been drawn up, both parties agreeing, which, although not yet accepted, doubtless soon will be in its most important points. This contract finally does away with one of the most crying evils—namely, the right of a director to dismiss a member of the company after the first three weeks of the engagement, without giving any reason for the dismissal. This kind of dismissal used to be of frequent occurrence. A director often engaged three or four applicants for the same post, and the one who received the most applause was definitely engaged, while the others were dismissed. As the season had begun everywhere by this time the poor applicants were stranded without an engagement for the remainder of the season. Several other evils have also been done away with. According to the new arrangement, an actor is invited by a theatre to play several times as “guest,” for which he receives a certain remuneration and his travelling expenses. If he has been well received, he is then engaged generally for a season (five or eight months, according to the size of the town) at a fixed monthly salary, to which is sometimes added—especially in the case of opera singers—a certain sum (*Spielgeld*) for each evening on which he appears. He must be in the town for a week before the actual season begins, in order to take part in the rehearsals, and for this week receives a quarter of his salary. If by arrangement he has to appear sooner than a week before, he gets for this extra time half of his salary. His salary during the season includes all the rehearsals. In small theatres, where the company is limited and the pieces have to be changed often, owing to the public not being large enough to draw upon for long, the actors have a very hard time, often having to play every evening and rehearse every forenoon. As a rule, however, they are young people, who in this way work up a good repertory and gain useful experience. In large theatres, where there is often a numerous company, each actor plays about three times, sometimes only twice a week; but he must be ready at all times for rehearsal. In this way his artistic and intellectual energy is always kept alive and his physical strength not overtaxed. In such theatres, therefore, which also offer satisfactory conditions in the matter of salary, a real artist can always find good artistic ground to develop his talent. It may be generally taken for granted that in most cases such actors find their way in the long run to the large theatres, for the directors, in their own interests, keep a sharp look-out for new workers, especially promising young ones. The great interest of the general public in theatrical matters is also a notable factor in this cause, as for this reason numerous newspaper criticisms are sent from town to town by the correspondents and soon bring the names of good workers to the front.

#### ECONOMIC CONDITION OF THE ACTOR.

Concerning the economic condition of the actor it must be said that, taking the average, it is more than poor. Of course, the first tenor and prima donna of the Opera and the stars of the plays receive enormous salaries from the large theatres, although not to be compared with the American ones. But it must be remembered that their engagements are fixed for several years, and that even during the season—apart from their usual summer holiday—they demand and get time to tour as “guest” in other towns and countries. In a theatre of the same standing as the Bern one, to cite it once more, the first tenor receives 1,500fr. and the prima donna 850fr. per month. The lowest-paid actor and actress receive respectively 250fr. and 300fr. per month. Thus the lowest salary amounts to £10 (250fr.) for four weeks, equal to 50s. a week—a sum worth a good deal more in Germany than in England. It is small, of course, but there is no possibility of the run of a piece suddenly terminating. The salary is paid regularly every month for six or seven months. After that, the artist has to try to get a summer engagement at one or other of the baths or watering-places, for which he will get about half his winter salary. Only the largest theatres pay their company by the year and continue their salary during their holiday. From these incomes, however, many extra expenses, necessary in the theatrical profession, have to be deducted, which would take too long to enumerate here. I shall only mention one—namely, in many cases, especially in the smaller theatres where it can be least afforded, the actresses have to provide their own costumes.

### THE MINIMUM SALARY.

At the last meeting of the Actors' Association, the President, Dr. Pohl, himself one of the best-known German actors—to whom, with the director of the Association, Herr Max Mietzner, I am most indebted for courteously providing me with details of the working of the Association—characterised the actor class (on the authority of his own special knowledge) as the worst paid in the whole of Germany, worse than the workman! The same conclusion was arrived at by the anonymous writer of an article in the monthly magazine *Die Neue Zeit* about five years ago, who showed, in plain figures and dry facts, the condition of the provincial actor. The article concluded with the same demand which is being made in English theatrical circles now—a fixed minimum salary. In spite of the powerful Association, however, that point has not yet been gained in Germany. But, as we have seen, in the new contracts between towns and theatre directors, clauses occur in which the municipality reserves to itself the right of having a say in the matter of salaries, which seems to point to a certain understanding and feeling for the subject, and the intention of the town council to interfere in favour of the actor when necessary.

From an economic point of view, then, it would seem that the only advantage the German actor has over the English one is in the security of his engagement lasting for a definite period. But, apart from the more favourable conditions under which he can pursue his art and develop in it, he is also spared the constant strain of travelling about from place to place, and can settle down quietly for about two-thirds of the year. And, besides that, he has the prospect of being taken back to the same town the following season, as the theatres are always willing to re-engage members who have proved satisfactory, because of their being used to playing with each other.

As to the position of the actor towards the agent, it is much the same as in England—truly, not a very enviable one.

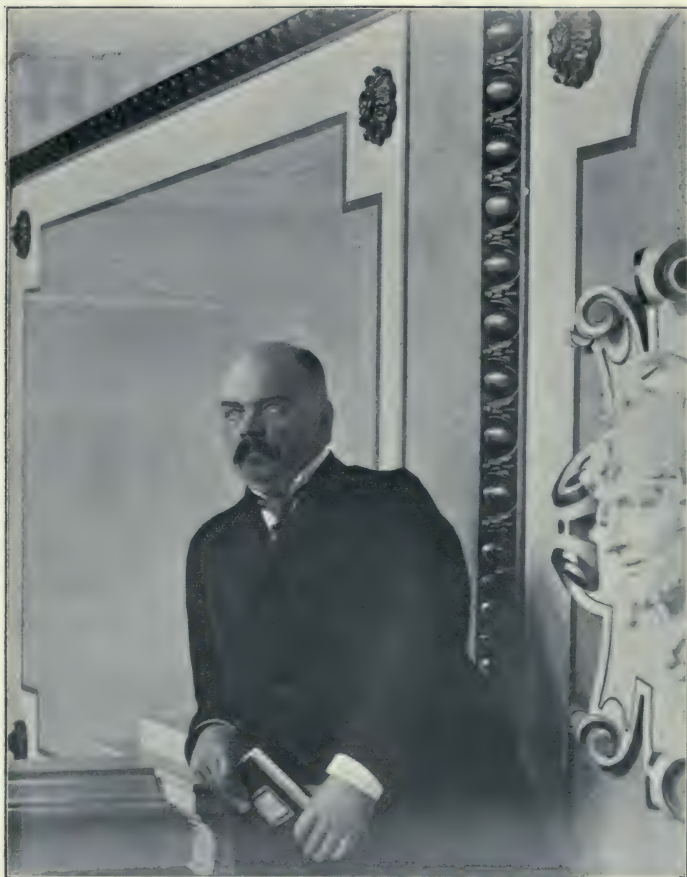
### DRAMATIC AUTHORS AND AGENTS.

I come now to the third and last division of my remarks, namely, Dramatic Authors and Agents. Individual authors, or groups of authors, have repeatedly tried—as recently in Austria—to form a Society of Authors on the lines of the powerful *Société des Amateurs Dramatiques* in France, but without success. And especially in Germany, where the interest in the drama is so highly developed, and where there are so many small centres all requiring many pieces, often fighting eagerly for the same play, there would be a rich and unworked field for such a society. But it is said of the Germans that they do not amalgamate well, so only very little so far has come of the attempts. Middlemen, in the shape of powerful agents, have, therefore, come into the field, and stand between author and theatre director, as it would be practically impossible for the authors to make contracts with the 450 theatres, draw the money, and look after the accounts. The agents, on the whole, do their business well, although the authors have to give them 10 per cent., often more, of their profits. In return, the agents are able, on the strength of their connections, to make the best conditions for their clients, especially when two theatres in the town are trying for the same piece. For this reason, the author's fees, which are generally taken from the gross receipts, have gone up comparatively, and now vary according to the size and importance of the theatre and reputation of the author, from 5 per cent. (sometimes 3 per cent.) to 10 per cent.; in single cases of very famous authors a higher percentage is sometimes reached. That English authors very little known in Germany expect to receive 10 per cent. of the gross receipts from *all* German theatres, large and small alike; that they give their piece without any translation; and demand that their play be performed within six months, only shows what absolute ignorance of German conditions and customs in these matters prevails in some English circles. These authors only harm themselves thereby; whether they harm the German stage also is a very different question.

The business of procuring pieces for the theatre is managed in the following ways:—Either the theatre manager writes to the agent for a piece of which he has read good criticisms or has seen himself during his tour of exploration for novelties, probably in Berlin, which is, of course, the great centre of play production; or the agents send pieces to the readers of the theatres (most theatres of a certain standard having readers paid for this purpose). The

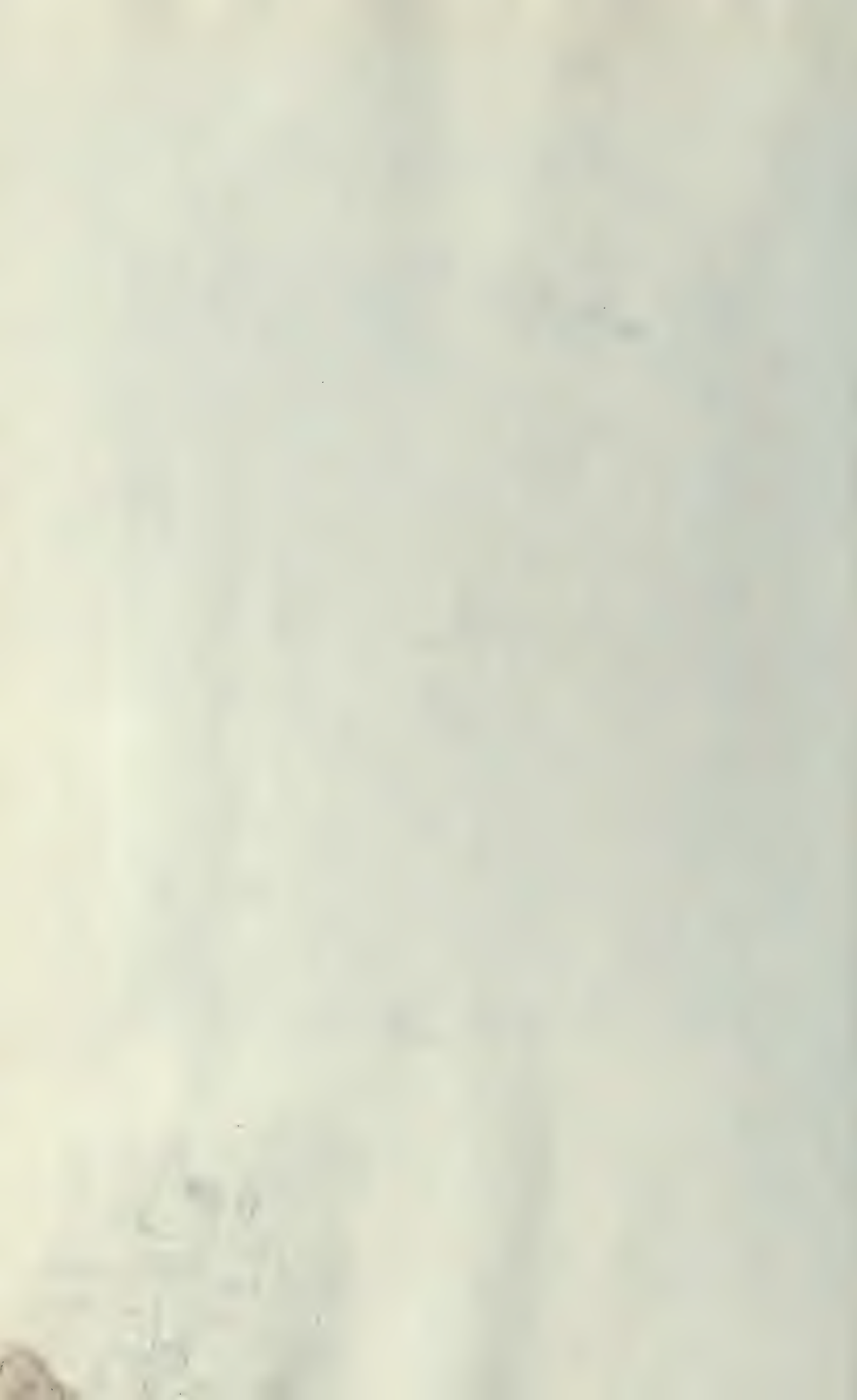


## THE GERMAN STAGE.



DR. PAUL SCHLENTHER

is the Director of the most famous German-playing theatre, the Hofburg Theater, in Vienna. He was formerly dramatic critic in Berlin, and was then offered the responsible position in Vienna which he accepted. Under his management the Burg Theater has kept up its reputation in spite of all the difficulties he had to encounter. Schlenther, who as critic did much to bring Ibsen and the new movement before the public, has opened his theatre to several English dramatists, and given them a first hearing on German soil—for instance, J. M. Barrie.



reader, after reading the pieces, recommends the suitable ones to the director, who then decides as to their acceptance or refusal, except in the case of a subsidised theatre with a reading committee, with which rests the final decision. The system of agents has resulted in at least one great evil—namely, that those plays are pushed most which seem to the agents—who are, in the first place, if not entirely, business men—to have the greatest prospects of success, the agents sharing, of course, in all the profits. Thus, works of artistic worth get left in the background. Many original pieces can find no agent to accept them because they do not follow the mode of the hour, and the author, generally a still unknown man, must try his luck unaided at some of the theatres known as literary ones. Often, alas! without success. The case of “Professor Dühring” in Wedekind’s *Kammersänger*, which was given here lately by the Stage Society, is only too true. On this point particularly a reform should be instituted.

#### CONCLUSION.

All through these remarks we have seen that to regard the theatre from the point of view of art is a principle received and recognised all over Germany. And it bears good fruit. But the practice of it is not carried out so well as it ought to be, and much is still wanting to realise the words of Schiller’s Treatise of 1784, that “the stage should be treated as an indispensable means of development and mental recreation where pleasure and instruction, rest and energy, amusement and development, unite as the common channel, in which flows the light of wisdom from the better and thinking part of the nation, spreading thence in gentle streams throughout the whole land.”

Nevertheless, it may be said of the German stage that, in its treatment as a public institution and its whole organisation, it has indisputably many points of advantage over the English stage. This alone is the cause of her healthier and more energetic growth, not a more pronounced talent in the German people for the drama. I think, in fact, that now, as before, the English, of all European peoples, have the greatest natural talent for the drama; the keen observation, the spontaneous instinct for play, the fine objectivity which comes, *not* from cold indifference, but from the ability to look and think beyond one’s own horizon, a trait which shows itself every day in the numerous sport competitions where the opponent receives an equal share of hearty admiration and praise. A bad organisation eats at the root of this fine plant, preventing its growth and development; and, truly, it can little benefit the culture of a people to let a gift like this lie fallow. The entire culture must in the end suffer through it. The man, therefore, who helps the English stage into existence as an institution of art—a school of morality in the highest and widest sense of the word—undertakes a great national work of culture. An undertaking of this kind cannot come into being by mere imitation of other customs and organisations, but much can be learnt from such, if only to know oneself and to recognise one’s necessities. It was from this standpoint, I presume, that the editor of this paper, which so constantly advocates infusing new life into the English stage, published an article some time ago on the working of the French theatre, and has now honoured me with an invitation to write a similar article about the German stage. I have not hidden any of the weaknesses of the German organisation, for my object was to give a faithful picture, which might be of use to those interested in the subject. It is not my place to offer suggestions about the English stage and its reorganisation, but it would indeed be a pleasure to me if any remarks of mine should fall on good ground and should help the great cause in which, both here in England and elsewhere, so many good and brave workers are labouring.

#### SOME GERMAN NOTES.

In addition to those of Germany’s leading directors and actors whose photographs are given this year, mention should be made of the ever-delightful Agnes Sorma, the German Ellen Terry; Else Lehmann, the star of Dr. Brahm’s Lessing Theater in Berlin; Josef Kainr, the interesting character player of the Vienna Burg Theater, who made two great successes during last year as Marc Antony in *Julius Caesar* and Mephisto in Goethe’s *Faust*; Albert Heine, the leading player and principal producer of the Royal Court Theater in Munich, who made such a great success here in London in Herzog’s play *Die Condottieri* during the short German season last spring at the then Great Queen



Street Theatre; Oscar Sauer, Bassermann, and Marr, of the Lessing Theater in Berlin; Dr. E. Pohl, of the Royal Court Theater in Berlin, president of the German Actors' Association, who had a splendid success in Wildenbruch's *Rabensteinerin*; Arthur Vollmer, the great comedian, whose Malvolio alone puts him into the front rank of German actors; Paul Wegener and Hans Pagay, of the Deutsches Theater, Berlin; Rosa Bertens, who was very well spoken of by the London critics as Gina in Ibsen's *Wild Duck* in the spring of 1906, when she played with the German company in London; Maria Meyer, who made a great successful Vivie in Bernard Shaw's *Mrs. Warren's Profession* when given by the company of the new Berlin Theatre, the Hebbel Theater, in November last; Paul Wiecke, of the Dresden Court Theater, etc., etc.

As there is not the centralisation in the German stage life that there is in England, where everything and everybody worth mentioning gather together in London, there is quite a great number of very good, and even first-rate, actors and actresses, producers and theatre directors outside Berlin and Vienna, mention of whom it is impossible to make here. Of theatre directors who greatly help the dramatic movement we may mention Max Reinhardt, director of the Deutsches Theater, Berlin, and the now famous Kammerspiele, who only a few years ago suddenly came into fame, and now represents all that is high in dramatic art; Baron von Putlitz, Intendant of the Royal Court Theater in Stuttgart, who has made his theatre into one of the most liberal in Germany; Freiherr von Berger, of the Deutsches Schauspielhaus in Hamburg; Intendant Dr. August Bassermann, of the Karlsruhe Court Theater; Intendant Dr. Hagemann, of the National Theater in Mannheim, who seems to be striving to give back to this renowned stage its old fame; Dr. Max Martensteig, of the Coeln Stadttheater; and Luise Dumond and Gustav Lindemann, of the Schauspielhaus in Düsseldorf, who try their utmost to make their stage a home of real dramatic art, as many years before them Karl Immermann, the great German writer, had done. They gave Stephen Phillips his first hearing in Germany, producing his *Paolo and Francesca* in a beautiful translation by their then "tramaturg" (reader), Paul Ernst.

Of great actors who died last year there may only be mentioned: Josef Lewinsky of the Viennese Burg Theater, Karl Häusser of the Royal Court Theater in Munich, and Georg Engels, the best-known comedian of Berlin. Rudolf Rittner, a strongly marked character who scored a personal triumph in Hauptmann's *Florian Geyer*, determined, to the regret of everyone, to leave the stage, although still in his best years. He therefore gave up acting, and now lives quietly as farmer in the country. His play *Narrenglanz* was very well received by the audience of the Berlin Schillertheater last year.

#### SOME GERMAN THEATRICAL PAPERS.

*Deutsche Bühnengenossenschaftszeitung*, Berlin, published weekly by the German Actors' Association, chiefly for its members. It contains, besides general articles on theatre questions, news from the theatres of the different towns, gives the casts of all new plays and revivals throughout the whole of Germany, etc., treats all matters connected with the Society itself and the profession, and contains a good number of advertisements of all sorts. For the small means at its command, its achievements are high.

*Der Theater Courier*, a well-edited theatrical weekly, published in Berlin and Vienna, for the profession generally, and especially for the provincial managers and producers, to whom it gives all the news from Berlin, Vienna, etc., and many useful hints and plans for producing new plays. Besides all this it contains criticisms on all new productions in the capitals and elsewhere, informing its readers also of the principal theatrical events outside the German Empire through "theatre letters" from Paris, etc., gives a list every quarter of all the new plays accepted by the different publishing firms and agents and offered by them to the theatres, and a list every week of plays accepted for production by the different theatres, etc., etc. This paper tries to do in a very able, but still somewhat limited, way what THE STAGE does in England on a large scale.

*Bühne und Welt*, official organ of the "Deutscher Bühnen Verein" (Society of German Theatre Managers), Berlin, is an illustrated magazine of wide interest for all lovers of the theatre, edited by Dr. Stümcke, who has made a name for himself as critic and translator of Russian plays. Amongst other items it publishes a great many "theatre letters" from all towns with important theatres, inside and outside Germany.

*Die Schaubühne*, Berlin, edited by Siegfried Jacobsohn, is a weekly magazine, mostly for literary people interested in the stage and dramatic literature, but also of the greatest interest and use to all professional people, who can learn from its pages the

## THE GERMAN STAGE.



ADOLF RITTER VON SONNENTHAL,

Of Vienna, is perhaps the most famous German actor of to-day. The Emperor of Austria created him knight many years ago. His Lear is one of his strongest parts.





trend of the dramatic movement. Some of the best German authors write for it, critics as well as dramatists, for instance, Hugo von Hofmannsthal, Hermann Bahr, and Julius Bab, whose series of articles on the new drama aroused the greatest interest as they appeared. The editor himself contributes a criticism on the Berlin stage week by week, always endeavouring to keep the highest ideal before the Berlin managers. There is no one-sided preference for the so-called "modern and advanced" drama, but everything which promises to give life and strength to the drama and the theatre in general gets a hearing. The whole character of this paper is in its way similar to Maximilian Harden's well-known paper *Die Zukunft*, which concerns itself not only with the drama and literature but with economics, politics, etc. For anyone wishing to follow the movement of the German dramatic literature of to-day *Die Schaubühne* will best serve that purpose.

## LONDON THEATRES.

Theatre.	Manager.	Telephone.
ADELPHI .....	Proprietors, A. and S. Gatti; Manager, Mr. Tom B. Davis	Gerrard 2645
ALDWYCH .....	Proprietor, Mr. Seymour Hicks; Lessee and Manager, Mr. Chas. Frohman	Gerrard 2231, 2233, 2315
ALEXANDRA PALACE .....	Secretary and Manager for the Trustees, Mr. Edwin Goodship	Finchley 41
APOLLO .....	Proprietor, Mr. Henry Lowenfeld; Lessee and Manager, Mr. Tom B. Davis	Gerrard 3243
ARTILLERY, WOOLWICH ...	Lessee and Manager, Mr. Broughton Black	—
BOROUGH .....	General Manager, Mr. Fred Fredericks	East 897
BRITANNIA .....	Lessee, Mr. Thomas Barrasford .....	Central 7285
BRIXTON .....	Proprietors, Messrs. W. and F. Melville	Brixton 50
BROADWAY .....	Proprietor, Mr. Frederick Mouillot (On Saturday, March 7, Moss's Empires, Limited, take possession of the house)	Deptford 196
CAMDEN .....	Proprietors, Robert Arthur's Theatres Co.; Manager, Mr. Wilfred Stanford	North 328
CASTLE, RICHMOND .....	Open occasionally .....	—
COMEDY .....	Lessee and Manager, Mr. Arthur Chudleigh	Gerrard 3724
CORONET .....	Proprietors, Robert Arthur's Theatres Co.; Manager, Mr. Edward Lytton	Kensington 1273
COURT .....	Lessee and Manager, Mr. Otho Stuart	Westminster 48, 314
COVENT GARDEN .....	Lessee and Manager, Mr. Frank Rendle	Gerrard 2105, 2888 Central 7903
CRITERION .....	Lessee, Sir Chas. Wyndham .....	Gerrard 3844
CROWN .....	Manager, Mr. Cecil Paget; Assistant Manager, Mr. J. H. Brett	Hop 412
CROYDON (GRAND) .....	Acting-Manager Mr. Roland Daniel; Assistant-Manager, Mr. Ernest Archer	Croydon 12

## LONDON THEATRES—Continued.

Theatre.	Manager.	Telephone.
CROYDON (ROYAL) .....	Lessees, Croydon Theatre Co.; Managing Director, Mr. Samuel James	Croydon 444
CRYSTAL PALACE (THEATRE)	Lessee, Mr. J. B. Howard .....	Sydenham 20, 163
DALSTON .....	Lessees, Messrs. Milton Bode and Edward Compton; Manager, Mr. W. R. King	Dalston 1871
DALY'S .....	Manager, Mr. Geo. Edwardes .....	Gerrard 3130, 3995
DRURY LANE .....	Managing Director, Mr. Arthur Collins	Gerrard 2589, 3271, 4085
DUKE OF YORK'S .....	Lessee and Manager, Mr. Chas. Frohman	Gerrard 5133, two lines
EDMONTON .....	Lessee, Mr. J. L. S. Moss; Manageress, Mrs. A. H. B. Moss	—
ELEPHANT AND CASTLE .....	Proprietor, Mr. Sam Barnard .....	Hop 2192
FULHAM (GRAND) .....	Proprietors, Robert Arthur's Theatres Co.	Kensington 376
GAIETY .....	Manager, Mr. Geo. Edwardes .....	Gerrard 2781, 2784, 2077
GARRICK .....	Lessee and Manager, Mr. Arthur Bourchier	Gerrard 3933
GREENWICH, S.E. ....	Proprietor, Mr. Arthur Carlton .....	—
HAYMARKET .....	Lessee and Manager, Mr. Frederick Harrison	Gerrard 2933
HICKS' .....	Lessee and Manager, Mr. Chas. Frohman	Gerrard 8722
HIS MAJESTY'S .....	Proprietor, Mr. H. Beerbohm Tree ..	Gerrard 2135, 2137, 1777
IMPERIAL .....	Closed .....	Westminster 631, 5389
KENNINGTON .....	Proprietors, Robert Arthur's Theatres Co.; Manager, Mr. R. B. Bandreth	Gerrard 3191
KING'S, HAMMERSMITH .....	Proprietor and Manager, Mr. J. B. Mulholland	Hop 1006
KINGSTON (ROYAL COUNTY) ..	Managing Director, Mr. Peter Davey	Hammersmith 119
KINGSWAY .....	Lessee and Manageress, Miss Lena Ashwell	Kingston 58
LYCEUM .....	Managing Directors, Messrs. Smith and Carpenter; Business Manager, Mr. C. F. Crowe	Gerrard 4033
LYRIC .....	Lessee, Mr. William Greet; Manager, Mr. Tom B. Davis	Gerrard 6829, 7618
LYRIC, HAMMERSMITH .....	Lessee and Manager, Mr. Wentworth Croke	Gerrard 3687
MARLBOROUGH .....	Proprietors, Messrs. Stevens and Buchanan; Manager, Mr. Murray Herriot	Hammersmith 214
NEW .....	Proprietor, Sir Chas. Wyndham; Manager, Mr. A. F. Henderson	North 131
PAVILION, E. ....	Run by a Jewish Company .....	Gerrard 2473, 2480
PLAYHOUSE .....	Lessee, Mr. Cyril Maude; Manager, Mr. Alfred Turner	Avenue 1816
PRINCE OF WALES' .....	Lessee, Mr. Frank Curzon; Manager, Mr. T. B. Vaughan	Central 14042, 14043
QUEEN'S .....	Lessee, Mr. J. E. Vedrenne .....	Gerrard 1516, 3700
ROYALTY .....	Lessee and Manager, Mr. Tom B. Davis	Gerrard 5555
SAVOY .....	Proprietress, Mrs. D'Oyly Carte; Lessee, Mr. J. E. Vedrenne	Gerrard 3855
SCALA .....	Proprietor, Dr. Distin - Maddick; Lessee and Manager, Mr. W. H. C. Nation	Gerrard 2602
SHAFTESBURY .....	Lessee, Mr. Wentworth Croke .....	Gerrard 1336, 1444, 3682
SHAKESPEARE .....	Lessees, Messrs. Wm. Bennett and H. G. D. Bennett; Manager, Mr. H. G. Dudley Bennett	Gerrard 6867
ST. JAMES .....	Lessee, Mr. Geo. Alexander; Manager, Mr. C. T. H. Helmsley	Battersea 41
STRATFORD (ROYAL) .....	General Manager, Mr. Fred Fredericks	Gerrard 3903, 3944
TERRY'S .....	Proprietor, Mr. Edward Terry .....	East 897A
VAUDEVILLE .....	Proprietors, A. and S. Gatti; Business Manager, Mr. Heibert Clarke	Gerrard 2702
WALDORF .....	Closed .....	Gerrard 3815
WEST LONDON .....	Lessee, Mr. Wm. Bailey; Manager, Mr. Wm. Bailey, jun.	Gerrard 3453, 3830
WYNDHAM'S .....	Proprietor, Sir Chas. Wyndham; Lessee and Manager, Mr. Frank Curzon; Business Manager, Mr. J. Herbert Jay.	Mayfair 2247
		Gerrard 4028, 2473

## LONDON MUSIC HALLS.

Hall.	Booking Circuit (or Manager's Name).	Rehearsal.	Telephone.
ALEXANDRA PALACE.....	E. Goodship .....	—	Finchley 41
ALHAMBRA.....	Geo. Scott.....	12 noon .....	Gerrard 5060-5065
BALHAM EMPIRE.....	—	—	—
BATTERSEA (CRYSTAL) EMPIRE .....	Brammal .....	—	Battersea 1476
BEDFORD.....	Day's.....	1 p.m. ....	North 709
BOW PALACE.....	Macnaghten's .....	12 noon .....	East 417
CAMBERWELL EMPIRE.....	Sparrow & Bawn .....	2 p.m. ....	Brixton 905
CAMBERWELL PALACE .....	Stoll's.....	2 p.m. ....	Hop 1095
CANTERBURY.....	Syndicate Halls .....	11 a.m. ....	Hop 726
CHELSEA PALACE.....	Syndicate Halls .....	12 noon .....	Kensington 733
CLAPHAM GRAND.....	Gibbons'.....	2 p.m. ....	Battersea 88
CROUCH END HIPPODROME.....	L.C.C.....	—	Hornsey 420
CROYDON EMPIRE PALACE.....	Gibbons'.....	1 p.m. ....	Croydon 174
CRYSTAL PALACE.....	—	—	Sydenham 20-168
DUCHESS, BALHAM.....	Gibbons'.....	1.30 p.m....	Battersea 1058
EALING HIPPODROME.....	Gibbons'.....	12.30 p.m.	Ealing 1056
EAST HAM PALACE.....	Syndicate Halls .....	4 p.m. ....	Barking 54
EMPIRE, LEICESTER SQUARE.....	H. J. Hitchins .....	12 noon .....	Gerrard 3527, 5140 (Central 7768
EMPRESS, BRIXTON.....	Syndicate Halls .....	1 p.m. ....	Brixton 41
EUSTON.....	Syndicate Halls .....	12 noon .....	North 627
FORESTERS.....	Macnaghten's .....	12 noon .....	Avenue 5954
GRANVILLE.....	Stoll's.....	3 p.m. ....	Kennington 206
GREENWICH PALACE.....	Barnard's.....	2 p.m. ....	Deptford 125
HACKNEY EMPIRE.....	Stoll's.....	1 p.m. ....	Dalston 3
HAMMERSMITH PALACE.....	J. C. Coe.....	1.30 p.m....	Hammersmith 106
HENGLER'S CIRCUS.....	M. Beketow.....	—	Gerrard 4138
HOLBORN EMPIRE.....	Gibbons'.....	—	Holborn 5367
HOLLOWAY EMPIRE.....	Stoll's.....	1 p.m. ....	North 283
ILFORD.....	Syndicate Halls .....	Not yet built	—
ISLINGTON EMPIRE.....	Gibbons'.....	1 p.m. ....	North 802
ISLINGTON GRAND.....	Gibbons'.....	12 noon .....	North 571
ISLINGTON HIPPODROME (COLLINS).....	L.C.C.....	1.30 p.m....	North 653
KINGSTON-ON-THAMES.....	Now in course of erection		—
LONDON COLISEUM.....	Stoll's.....	10 a.m. ....	Gerrard 7451-7544
LONDON HIPPODROME.....	Stoll's.....	12 noon .....	Gerrard 1399-2321 4015-5526
LONDON PAVILION.....	F. Glenister.....	12 noon .....	Gerrard 2619-3886
METROPOLITAN.....	Syndicate Halls .....	1 p.m. ....	Paddington 194
MIDDLESEX.....	Graydon.....	2 p.m. ....	Gerrard 2984
NEW CROSS EMPIRE.....	Stoll's.....	1 p.m. ....	Deptford 245
OXFORD.....	Syndicate Halls .....	12.30 .....	Gerrard 3934
PALACE, W.....	Alfred Butt.....	11.30 .....	Gerrard 6834-4144
PARAGON.....	Syndicate Halls .....	11 a.m. ....	East 165
POPLAR HIPPODROME.....	Gibbons'.....	1 p.m. ....	East 64
PUTNEY HIPPODROME.....	Gibbons'.....	12 noon .....	Putney 808
QUEEN'S. POPLAR.....	Jack Woolf.....	1 p.m. ....	East 714
RICHMOND.....	Stoll's.....	2 p.m. ....	Richmond 94
ROTHERHITHE HIPPODROME.....	Gibbons'.....	1 p.m. ....	Hop 1134
ROYAL ALBERT, CANNING TOWN.....	Closed.....	—	East 1076
ROYAL STANDARD.....	T. S. Dickie.....	1 p.m. ....	Westminster 503
ROYAL VICTOR, CANNING TOWN.....	Closed.....	—	—
SADLER'S WELLS.....	Macnaghten.....	12 noon .....	Central 5890
SHEPHERD'S BUSH EMPIRE.....	Stoll's.....	1 p.m. ....	Hammersmith 105
SHOREDITCH EMPIRE (LONDON).....	L.C.C.....	1.30 p.m....	Wall 2647
SHOREDITCH HIPPODROME (CAMBRIDGE).....	L.C.C.....	1 p.m. ....	Wall 3505
SHOREDITCH OLYMPIA (STANDARD).....	Gibbons.....	—	Wall 1623
SOUTH LONDON PALACE.....	Syndicate Halls .....	12 noon .....	Hop 912
STAR, BERMONDSEY.....	J. Hart.....	—	Hop 1048
STOKE NEWINGTON PALACE.....	De Freese.....	1 p.m. ....	Dalston 85
STRATFORD EMPIRE.....	Stoll's.....	1 p.m. ....	East 861
SURREY.....	Macnaghten.....	12 noon .....	Hop 1460
TIVOLI.....	Syndicate Halls .....	11.30 a.m....	Gerrard 2584
WALTHAMSTOW PALACE.....	Syndicate Halls .....	3 p.m. ....	Walthamstow 40
WILLEDEN HIPPODROME.....	Gibbons'.....	12.30 p.m.	North 802
WOOLWICH HIPPODROME.....	Gibbons'.....	1 p.m. ....	Woolwich 69-85



## CIRCUITS.

### WHERE AND TO WHOM TO WRITE FOR ENGAGEMENTS.

- BARRASFORD TOUR.—Mr. Thomas Barrasford, 11, Leicester Place, Leicester Square, London, W.C. (Gerrard 6824.)
- BOSTOCK TOUR.—Mr. E. H. Bostock, Zoo Hippodrome, Glasgow.
- BROADHEAD TOUR.—Mr. Percy B. Broadhead, Hippodrome, Hulme.
- HARRY DAY TOUR.—Mr. Harry Day, 1, Effingham House, Arundel Street, Strand, London. (Gerrard 6915.)
- DE FREECE CIRCUIT.—Mr. J. De Freece, 178, Charing Cross Road, W.C. (Gerrard 1739.)
- T. ALLEN EDWARDS TOUR.—Mr. T. Allen Edwards, Palace Theatre, Derby.
- GIBBONS' CIRCUIT.—Mr. Walter Gibbons, 1, Durham House Street, London, W.C. (Gerrard 2160 and 6825.)
- GRAHAM TOUR.—Mr. Alfred Graham, Hippodrome, Hull.
- GRAYDON TOUR.—Mr. J. L. Graydon, 164, Drury Lane, W.C. (Gerrard 2984.)
- MACNAGHTEN TOUR.—Mr. Frederick Baugh, Oakley House, Bloomsbury Street, W.C. (Avenue 5954.)
- PEPI TOUR.—Signor Pepi, Tivoli, Carlisle.
- ROBINSON TOUR.—Mr. Wm. Robinson, Theatre Royal, Halifax.
- STOLL TOUR.—Mr. Oswald Stoll, Cranbourne Mansions, Cranbourne Street, London, W.C. (Gerrard 1399.)
- SYNDICATE TOUR.—1, Durham House Street, London, W.C. (Gerrard 2619.)
- UNITED COUNTY THEATRES, LTD.—Messrs. Rosen and Bliss, 12 and 13, Henrietta Street, London, W.C. (Gerrard 7623.)
- WILMOT TOUR.—Mr. Fred Wilmot, 156, Isl ngton, Liverpool.

## HALLS WITH DRAMATIC LICENSES.

The following Halls in the London district possess dramatic licenses. They are used mostly by amateur societies:—

- ANERLEY TOWN HALL, S.E.—Apply, Overseer.
- BALHAM ASSEMBLY ROOMS, S.W.—Proprietor, Mr. J. H. Beare.
- BARNES WORKING MEN'S INSTITUTE, S.W.—Apply to the Secretary.
- BIJOU THEATRE (Victoria Hall), Bayswater, W.—Proprietress, Mrs. A. S. George.
- CHELSEA TOWN HALL, S.W.—Apply to the Town Clerk.
- CRIPPLEGATE INSTITUTE, E.C.—Apply to the Manager to the Governors.
- FULHAM TOWN HALL, S.W.—Apply to the Town Clerk.
- G.E.R. MECHANICS' INSTITUTE, Stratford, E.—Apply, the Secretary.
- GRANGE PARK HALL, Leyton, N.E.—Apply, the Manager.
- HARLESDEN PUBLIC HALL, N.W.—Apply, the Secretary.
- IMPERIAL HALL, DULWICH, S.E.—Apply to the Manager.
- KING'S HALL, COVENT GARDEN, W.C.—Apply to the Secretary of the National Sporting Club.
- LADBROKE HALL, W.—Apply to the Manager.
- LORDSHIP LANE HALL, DULWICH, S.E.—Apply, the Manager.
- MYDDELTON HALL, ISLINGTON, N.—Proprietor, Mr. W. Jagger.
- NATIONAL HALL, HORNSEY, N.—Apply, the Manager.
- PUTNEY ASSEMBLY ROOMS, S.W. (Occasional license).—Apply, Manager.
- ROTHERHITHE TOWN HALL, S.E.—Apply, Manager.
- ROYAL ALBERT HALL THEATRE, S.W.—Apply, Secretary.
- ST. GEORGE'S HALL, LANGHAM PLACE, W.—Proprietors, Messrs. Maskelyne and Devant.
- STREATHAM HALL, S.W.—Apply to the Hall Keeper.
- SURREY MASONIC HALL, S.E.—Apply, the Manager.
- SYDENHAM PUBLIC HALL, S.E.—Apply, Manager.
- VICTORIA HALL, EALING, W.—Apply, the Manager.
- WANDSWORTH TOWN HALL, S.W.—Apply, Town Clerk.
- WELLINGTON HALL, ST. JOHN'S WOOD, N.W.—Apply, the Manager.
- WEST HAMPSTEAD TOWN HALL, N.W.—Apply, the Town Clerk.
- WEST NORWOOD PUBLIC HALL, S.E. (Temporary license).—Apply, the Manager.
- WOODSIDE HALL, FINCHLEY, N.—Apply, Manager.

## PLAYS OF THE YEAR.

**B** EING a complete list with full casts of new plays and important revivals produced in the United Kingdom during the year 1907.

\* Indicates revival.

† Produced at a *matinée*.

‡ Previously produced in the provinces.

|| Produced by amateurs.

¶ Played only for the purpose of securing the stage right.

## JANUARY.

- 5.\**The Bondman*, play, by Hall Caine, originally produced at Drury Lane on September 20, 1906—Adelphi.

- 8.†*The Reformer*, "very light comedy," in three acts, by Cyril Harcourt.

Sir Rupert Yeld.....Mr. Allan Aynesworth  
Earl of Crowborough.....Mr. Sydney Brough  
General Carew ..... Mr. O. B. Clarence  
Captain Ross ..... Mr. John L. Mackay  
Eric Lowndes ..... Mr. Hubert Harben  
Thomas ..... Mr. Edmund Gwenn  
Ferrals ..... Mr. Allan Wade  
Mrs. Rockingham ..... Miss Eva Moore  
Sybil Carew .... Miss June Van Buskirk  
—Court.

8. *The Campden Wonder*, play, in three scenes, by John Masefield.

Mrs. Harrison.....Miss Dolores Drummond  
The Parson ..... Mr. Edmund Gurney  
Mrs. Perry ..... Miss Carlotta Addison  
John Perry ..... Mr. Norman McKinnel  
Richard Perry.....Mr. H. R. Hignett  
Tom Constable ..... Mr. Norman Page  
—Court.

10. *The Shadow of a Lie*, drama, in four acts, by Lascelles Hasbrouck.

Lord Avondale ..... Mr. G. Esdale  
Donald Cameron.....Mr. Robert Castleton  
Hon. Ferdinand Howard .. Coryton Day  
Count Knowscoffski ..... Mr. Isaacson  
Felix Bertrand ..... Mr. Ernest Howe  
Helen ..... Miss Ethel Teale  
Mrs. Bertrand ..... Mrs. Godfrey  
Lulu Van Slyte ..... Miss G. Heinrich  
Servant ..... Mr. H. E. P. Lumsdale  
Footman ..... Mr. Holdsworth Fisher  
—Ladbroke Hall, W.

10. *Nelly Neil*, musical play, in three acts, book and lyrics by C. M. S. McLellan, and music by Ivan Caryll.

Billy Ricketts ..... Mr. Joseph Coyne  
Nordheim (alias Donetti).Mr. E. Dagnall  
Viscount Larktenbigh.....Mr. Langford Kirby  
Duke of Penge ..... Mr. A. T. Gullifer  
Earl Bursley ..... Mr. Henry Warren  
Mr. Tizzle ..... Mr. J. J. Dallas  
Captain Neil ..... Mr. Robb Harwood  
Orloff ..... Mr. Akerman May  
Smith Minimus....Mr. Stewart Fortescue

*Nelly Neil (continued).*

Simcoe ..... Mr. Frank Walsh  
Gustave ..... Mr. William Jefferson  
Inspector of Police.....Mr. Ernest Crampton  
Bank Messenger.....Mr. Derrick Knowles  
Princess Rasslova.....Miss Kitty Gordon  
Countess of Rokeby.....Miss Mollie Lowell  
Lady Dulcie Oddling.....Miss Edith Neville  
Mrs. Neil ..... Miss Mary Brough  
Hon. Muriel Vackery .... Gertrude Lester  
Lady Theo Thirtle.....Miss Kathleen Warren  
Lady Jenks .... Miss Manon Margottine  
Lady Mollie Brent.....Miss Louie Lynton  
Lurlina Tizzle ..... Miss Ethel Allandale  
Verbena Tizzle.....Miss Amie Payne  
Crystal Kibblewhite .... Gertrude Thornton  
Gwendoline Gecks.....Miss Gerty Latchford  
Phoebe Hacker.....Miss Flossie Hope  
Gloriana Tribb .... Miss Carrie Bowman  
Myrtle Dignity ..... Miss Maud Morrison  
Maud Arklight.....Miss Flora Prince  
Isabel Nestle.....Miss Elfrieda Salber  
Chloris Van Quiver ..Margaret Dalrymple  
Preciosa Patterson.....Miss Grace Kimball  
Timmy Tucker.....Miss Estelle Christy  
Nelly Neil ..... Miss Edna May  
—Aldwych.

- 12.\**The Scarlet Pimpernel*, play, by Baroness Orcz. originally produced at the Royal, Nottingham, October 15, 1903, first produced in London at the New on January 5, 1905—New.

- 12.\**Lady Huntworth's Experiment*, comedy, in three acts, by R. C. Carton.

Captain Dorvaston.....Mr. Charles Hawtreay  
Rev. Audley Pillenger.....Mr. Fred Lewis  
Rev. Henry Thorsby.....Mr. Chas. Crawford  
Gandy.....Mr. E. Holman Clark  
Newspaper Boy ..... Mr. A. Ackerman  
Mr. Crayll ..... Mr. Weedon Grossmith  
Miss Hannah Pillenger

Mrs. Charles Calvert  
Lucy Pillenger.....Miss Dagmar Wiehe  
Keziah ..... Miss Pollie Emery  
Caroline Rayward ..... Miss Compton  
—Haymarket.

12. *Her Grace the Reformer*, comedietta, in one act, by Mrs. Henry de la Pasture.

Duchess of Burlescombe  
Miss Ethel Matthews  
Kenyon ..... Mr. E. W. Tarver  
Miss Aggett ..... Miss Elsie Ross



*Her Grace the Reformer (continued).*

Bumpus ..... Miss Mona Harrison  
 Nix ..... Mr. H. Laurent  
 Measy ..... Mr. Welton Dale  
 —Haymarket.

12.\**Othello*, Shakespeare's tragedy, revived by Richard Flanagan.

Othello ..... Mr. Matheson Lang  
 Iago ..... Mr. A. Clifton Alderson  
 Cassio ..... Mr. Norman Partridge  
 Roderigo ..... Mr. Eugene Wellesley  
 Duke of Venice.....Mr. John Wainwright  
 Brabantio ..... Mr. W. F. Stirling  
 Gratiano ..... Mr. Rass Challis  
 Lodovico ..... Mr. Hornby Warburton  
 Montano ..... Mr. A. A. Harris  
 Clown ..... Mr. J. E. Atkinson  
 First Senator ..... Mr. Tom Ronald  
 First Gentleman ..... Mr. D. Vaughan  
 Second Gentleman ..... Mr. S. White  
 Third Gentleman.....Mr. Gordon Kingsley  
 First Messenger.....Mr. Fred Johnson  
 Second Messenger .... Mr. James Uttley  
 Herald ..... Mr. Alfred Hilliard  
 Bianca ..... Miss Eileen Kerin  
 Emilia ..... Miss Violet Lewis  
 Desdemona ..... Miss Margaret Halstan  
 —Queen's, Manchester.

14. *His Sister's Honour*, musical drama, in four acts, by Eva Elwes.

Frank Stanley ..... Mr. Evelyn A'Dell  
 Sir Richard Redvers .. Mr. Harry C. Robinson

Timothy Timid .... Mr. Newton Pearce  
 Dr. Godfrey ..... Mr. Gilson Brooke  
 P.C. Worthie ..... Mr. Harry Mitchelson  
 Sergt. Pedro Ramon...Mr. Henry Slater  
 Private Juan Lopez...Mr. Fred Carston  
 Bill Buggins ..... Mr. John Leyland  
 Jones ..... Mr. T. Marsden  
 Maria ..... Miss Nancy Mitchel  
 Dora Stanley ..... Miss Kathleen Eckart  
 Ivy Merton ..... Miss Ethel Ashleigh  
 —Queen's, Fleetwood.

14. *The Magician's Heart*, magical fairy play, in three acts, by E. Nesbit.

Princess Carina ..... Miss Cassie Bruce  
 Nurse ..... Mr. Henry Bedford  
 The King ..... Mr. J. B. Hansard  
 The Prince of the Diamond Mountain .. Mr. Edward Morehen

The Diminished Magician.....Mr. F. Terry  
 Gnome ..... Mr. A. Booth  
 Jester ..... Mr. E. Arnold-Mussett  
 James ..... Mr. Charles Glenrose  
 Professor Taykin ..... Mr. David Devant  
 —St. George's Hall.

18. *A Woman's Shame*, drama, in four acts, by Fred Jarman.

Matthew Brandon .... Mr. Victor Gordon  
 Mark Brandon ..... Mr. Wilson Howard  
 Howard Brandon ..... Mr. Vallender  
 Harry Vanstone ..... Mr. Doyle  
 General Sir G. Vanstone .. Mr. Louis Weston

Detective Brett ..... Mr. T. Jarman  
 Inspector Barton ..... Mr. Best  
 James ..... Mr. G. P. Amalia  
 Angeline ..... Miss Macdonnell  
 Lady Vanstone ..... Miss Madge Clare  
 Bella ..... Miss Beatrice Annersley  
 Dora Brandon ..... Miss Lillian Herries  
 —Queen's, Dublin.

18. *Salomy Jane*, play, in four acts, by Paul Armstrong—Adelphi.19. *The Sword of Honour*, play, in three acts, by Leopold Mottague.

Major-General Uton, V.C....Mr. J. A. Dodd  
 George Wroxteter.....Mr. C. G. Jackson

*The Sword of Honour (continued).*

Mr. Smart ..... Mr. A. G. Penlington  
 Mr. Skinner ..... Mr. D. H. Richards  
 Corporal Jago ..... Mr. McGorin  
 Margery Uton ..... Miss M. Carroll  
 Mrs. Baxter ..... Miss Hudson  
 Mrs. Phillips ..... Miss Walker  
 —Balfour Inst., Liverpool.

21. *Le Marquis de Priola*, play, in three acts, by Henri Lavedan.

Le Marquis de Priola.....M. Le Bargy  
 Pierre Morain ..... M. Pradaly  
 Docteur Savières ..... M. Darcey  
 Brabançon ..... M. Lebreys  
 First Monsieur ..... M. Hillairet  
 Second Monsieur ..... M. Charlys  
 Un Domestique ..... M. Stern  
 Mdm. de Valleroy ..... Mdlle. Dorziat  
 Mdm. Savières ..... Mdlle. Fériel  
 Mdm. Le Chesne.....Miss Nelly Cormon  
 —Royalty (French season.)

22. *The Peacemaker*, comedy, in one act, by E. M. Bryant.

Elizabeth Lavendar .. Miss Lilian Braithwaite  
 Joyce Harford ..... Miss Ina Pelly  
 Dr. Burton ..... Mr. Alfred Brydone  
 Richard Harford.....Mr. Athol Stewart  
 Parsons ..... Miss Ella Tarrant  
 —Apollo.

22. *The Stronger Sex*, play, in three acts, by John Valentine.

Warren Barrington .. Mr. Leonard Boyne  
 Mary ..... Miss Nina Boucicault  
 Oliver Thorpe ..... Mr. Paul Arthur  
 Robert Forsythe .... Mr. Reginald Eyre  
 Joan Forsythe.....Miss Lilian Braithwaite  
 Mrs. Van Garkerken..Miss Marie Illington  
 Mrs. Davenport .... Miss Gertrude Scott  
 Lady Frampton ..... Miss Ada Potter  
 Mrs. Prescott-Lane..Miss Katherine Maude  
 Mrs. Rawley ..... Miss Meta Pelham  
 Joseph Jameson ..... Mr. Philip Knox  
 James Josephs ..... Mr. Gilbert Yorke  
 William ..... Mr. Heath J. Haviland  
 Jenkins.....Mr. Percy A. Goodyear  
 —Apollo.

22.\**The Gondoliers*, revival of Gilbert and Sullivan's comic opera.

Duke of Plaza-Toro .. Mr. C. H. Workman  
 Luiz ..... Mr. Alec Johnstone  
 Don Alhambra del Bolero .. John Clulow  
 Marco Palmieri ..... Mr. Pacie Ripple  
 Giuseppe Palmieri .... Mr. Richard Green  
 Antonio ..... Mr. Overton Moyle  
 Francesco ..... Mr. Henry Burnand  
 Giorgio ..... Mr. Tom Redmond  
 Duchess of Plaza-Toro .. Miss Louie Rene  
 Casilda ..... Miss Marie Wilson  
 Gianetta ..... Miss Lilian Coomber  
 Tessa ..... Miss Jessie Rose  
 Fiametta ..... Miss Bessel Adams  
 Vittoria ..... Miss Nora McLeod  
 Giulia ..... Miss Clara Dow  
 Inez ..... Miss Ethel Morrison  
 —Savoy.

25. *Nigel*, romantic opera, in two acts, composed by S. R. Philpott, written by Percy Pinkerton.

Nigel ..... Mr. F. J. Hargrave  
 Geoffrey ..... Mr. Tom Griffiths  
 Colin ..... Mr. G. Ridding  
 Margery ..... Miss Jessie Dennis  
 Winnifred ..... Miss Christine Gomez  
 —Grand, Birmingham.

28. *The Thieves of London*, drama, by R. S. Gresham—King's, Hoxton.



28.\**The Drums of Oude*, play, by M. Austin Strong. Originally produced at the Duke of York's, April 5, 1906.

Captain McGregor...Mr. Kenneth Douglas  
Lieut. Alan Hartley...Mr. Charles Maude  
Sergeant McDougal...Mr. Allen Thomas  
Stewart ..... Mr. A. G. Onslow  
Abdul ..... Mr. John Harwood  
Karim ..... Mr. King Fordham  
Mrs. Jack Clayton...Miss Nancy Price  
—Playhouse.

28. *Anna of the Plains*, play, in four acts, by H. A. Saintsbury.

Matthew Kerrins ... Mr. H. A. Saintsbury  
Michael O'Donaghan .. Mr. Hilliard Vox  
Piet Van Heller...Mr. C. H. Croker-King  
Sarah Kerrins ..... Mr. V. Vivian  
Anna ..... Miss Dorothea Desmond  
—Royal, Worthing.

29.\**When Knights were Bold*, farce, in three acts, by Charles Marlowe. Originally produced at the Royal, Nottingham, September 17, 1906.

Isaac Isaacson .... Mr. Arthur Grenville  
Hon. C. Widdicombe...Mr. Henry J. Ford  
Rev. Peter Pottleberry...Mr. Guy Lane  
Sir Brian Ballymote...Mr. Charles Weir  
Miss Sarah Isaacson...Miss Daisy Cordell  
Wittle ..... Mr. George F. Tully  
Sir Guy de Vere, Bart...Mr. James Welch  
Barker ..... Mr. Gordon Tomkins  
Lady Millicent Eggington

Miss Estelle Winwood  
Lady Marjorie Eggington...Miss Enid Sass  
Kate Pottleberry .... Miss Vivienne West  
Lady Rowena Eggington

Miss Audrey Ford  
Hon. Mrs. Waldegrave  
Miss Emma Gwynne  
Alice Barker .... Miss Annie Chippendale  
A Herald ..... Mr. Leopold Profeit  
—Wyndham's.

29.\**Her Convict Lover*, sketch, in one act, by Arthur Jefferson.

Lady Hilda Franklin...Miss Rose Hamilton  
Frank Atherton...Mr. Reginald Hamilton  
Denis O'Neill ..... Mr. Arthur Jefferson  
Luke Desborough .... Mr. James Albert  
Silas Leach ..... Mr. P. Playfair  
Police-Inspector Yates...Mr. Jas. Dunlop  
P.C. Smith ..... Mr. Harry Albert  
—Metropole, Glasgow.

31. *Miss Hook of Holland*, Dutch musical incident, in two acts, chatter by Paul A. Reubens and Austen Hurgon, jingles and tunes by Paul A. Reubens.

Mr. Hook ..... Mr. G. P. Huntley  
Captain Adrian Paap

Mr. Herbert Clayton  
Lieut. De Coop ..... Mr. B. S. Foster  
Bandmaster Van Vuyt...Mr. Walter Hyde  
Ludwig Schnapps .... Mr. Harry Grattan  
An Old Policeman...Mr. Morris Harvey  
Hans Maas ..... Mr. J. B. Fraser  
Hendrick Draek ..... Mr. Ralph Holland  
Van Eck ..... Mr. A. E. E. Edwards  
Simon Slinks ..... Mr. George Barrett  
Mrs. Voos ..... Miss Phoebe Mercer  
Freda Voos...Miss Gwendoline Brogden  
Clara Voos ..... Miss Gladys Ivery  
Gretchen ..... Miss Eva Kelly  
Old Market Woman...Miss Alice Coleman  
Thekla ..... Miss Maisie Stather  
Mina ..... Miss Gracie Leigh  
Sally ..... Miss Isabel Jay  
—Prince of Wales's.

31.||*The Sacrifice*, play, in four acts, by J. Fritz Russell-Young.

Keith Villiers ..... Mr. J. Fritz Russell  
Eric Hammond ..... Mr. W. Brumwell  
Fred Oswald...Mr. L. H. S. Goldsmidt  
Sir Henry Dexter...Mr. Douglas G. Allen  
Lord Buckstone..... Mr. J. Ray Flint  
Lord Plunkett ..... Mr. Cecil Cotchin  
Lord Cecil ..... Mr. Francis Rogers  
Butler ..... Mr. Hubert Green  
Lady Villiers ..... Mrs. Russell-Young  
Mrs. Kenneth-Carpenter

Miss Lucy Merzbach  
Lydia Oswald...Miss Gladys D. Godrich  
Iris Stevenson...Miss Eveline M. Werner  
Sophy Lawless...Miss Maude Haarburg  
Lady Dopson ..... Miss Lizzie Castello  
Counter ..... Miss C. Leadley  
Mapson ..... Miss E. Wellesley Nash  
Marion Barrington...Mrs. George Murch  
—Bijou, Bayswater.

## FEBRUARY.

1. *Some Day*, drama, in prologue and three acts, by V. Temple.

### Prologue.

Lord Marsden ..... Mr. Arthur Rose  
Paddy Dolan ..... Mr. Chalmers Mackey  
Ruth Vernon ..... Mrs. Chalmers Mackey  
Captain Valrose...Mr. David McFarland  
Dan Watkins ..... Mr. St. John Stuart  
Colonel Holmes ..... Mr. H. Sainsbury  
Lady Marsden ..... Miss A. Liddon  
Jennie ..... Miss Nana Flensburg

### Drama.

Count de Money ..... Mr. H. Sainsbury  
Captain Valrose...Mr. David McFarlane  
Philip Marsden ..... Mr. Arthur Rose  
Paddy Dolan ..... Mr. Chalmers Mackey  
Dan Watkins ..... Mr. St. John Stuart  
Policeman ..... Mr. Quinlan  
Lady Marsden ..... Miss A. Liddon  
Jennie ..... Miss Nana Flensburg  
Evelyn Marsden...Mrs. Chalmers Mackey  
—P.O.W., Salford.

2.\**The Amateur Fire Brigade; or, The Fire Fighters of Frizzlington*, sketch, by Arthur Jefferson.

Theophilus Fairhead .... Mr. James Albert  
Susanah ..... Miss Vinnie Edmunds  
Evelina ..... Master Stanley Jefferson  
P. A. Marmaduke .... Mr. Willie Albert  
Rev. R. Letterspray...Mr. R. Hamilton  
Joe Porter ..... Mr. Fred Bernard  
—Metropole, Glasgow.

2.\**Nelson*, playlet, by Louis Cohen.

Lieut. Riou B. Collingwood...Mr. Bulwer  
Robert O'Sullivan ..... Mr. Charles  
Rose Crampton ..... Miss Florence  
Lord Nelson ..... Mr. F. Sage  
—Coronet.

4. *Le Petit Hotel*, play, by H. Meilhac and L. Halévy—Royalty.

4. *Le Légitime Universel*, play, by Regnard—Royalty.

4. *Her Dearest Friend*, play, in one act, by Rosemary Rees.

Molly Anstruther ..... Miss Violet Ley  
Ursula Hammond .... Miss Annie Stalman  
Robert Menteth ..... Mr. P. J. Quill  
—Coronet.

5.||*A Northern Romance*, play, in four acts, by Cicely Wroughton—Comedy.

5.†*The Philanderer*, comedy, in four acts, by Geo. Bernard Shaw.  
 Leonard Charteris ..... Mr. Ben Webster  
 Mrs. Tranfield ..... Miss Wynne Matthison  
 Julia Craven ..... Miss Mary Barton  
 Colonel Daniel Craven .. Mr. Eric Lewis  
 Mr. Jos. Cuthbertson .. Mr. Luigi Lablache  
 Sylvia Craven ..... Miss Dorothy Minto  
 Dr. Paramore ..... Mr. Hubert Harben  
 The Club Page ..... Mr. Cyril Bruce  
 —Court.

6. *Mr. Gull's Fortune*, comedy, in three acts, adapted by H. Chance Newton.  
 Mr. Gull ..... Mr. Charles Groves  
 Mr. Clawback ..... Mr. John Ryder  
 Croucher ..... Mr. Frank Collins  
 Ernest Heartworthy .. Mr. Harold Weston  
 Quirkan Quibble ..... Mr. Henry Armstrong  
 Redtape Fleecer ..... Mr. William Dexter  
 Pickthank ..... Mr. Frank Stanmore  
 Hodge Furrow ..... Mr. George Bellamy  
 Giles Dale ..... Mr. A. P. Phillips  
 Rose ..... Miss Gertrude Robina  
 Tabitha ..... Miss Maud Stamer  
 Barbara ..... Miss Dora Gray  
 Lily Midway ..... Miss Gladys Archbutt  
 —Terry's.

6. *Weighed in the Balance*, play, in one act, adapted from a story by W. H. C. Nation.  
 Farmer Maywood ..... Mr. Charles Groves  
 Dr. Stacey Williams .. Mr. William Dexter  
 Laurence Barthe ..... Mr. Henry Armstrong  
 Steve Renshaw ..... Mr. Guy Williams  
 Dick Worzel ..... Mr. George Bellamy  
 Jack Hedge ..... Mr. Terry Hurst  
 Inspector Trapwell ..... Mr. A. P. Phillips  
 A Tramp ..... Mr. Frank Stanmore  
 Dorothy ..... Miss Mabel Maertens  
 Patty Maywood ..... Miss Gladys Archbutt  
 Villagers.—Misses Irene Vaughan, Hetty  
 Tempest, and Dolly Yorke—Terry's.

6. *Pitch and Toss*, comedy drama, by Bertha N. Graham—Amateur Players' Association, Victoria Street, S.W.

6. *In Furnished Rooms*, monologue, by Bertha N. Graham—Amateur Players' Association, Victoria Street, S.W.

8.†*Nigel*, opera, in two acts, composed by S. R. Philpott, written by P. Pinkerton.  
 Nigel ..... Mr. F. J. Hargrave  
 Geoffrey ..... Mr. Tom Griffiths  
 Colin ..... Mr. G. Ridding  
 Margery ..... Miss Jessie Dennis  
 Winnifred ..... Miss Christine Gomez  
 —Shakespeare, S.W.

10. *The Cassilis Engagement*, comedy, in four acts, by St. John Hankin.  
 Mrs. Herries ..... Miss K. M. Romsey  
 The Rector ..... Mr. F. Romland  
 Watson ..... Mr. Ralph Hutton  
 Lady Remenham ..... Miss Florence Haydon  
 Lady Mabel Venning .. Miss Isabel Roland  
 Mrs. Cassilis ..... Miss Evelyn Weeden  
 Lady Marchmont ..... Miss Gertrude Burnett  
 Geoffrey Cassilis ..... Mr. Langhorne Burton  
 Mrs. Borridge ..... Miss Clare Greet  
 Ethel Borridge ..... Miss Maud Darrell  
 Dorset ..... Miss Margaret Mackenzie  
 Major Warrington ..... Mr. Sam Sothern  
 —Imperial.

11.†*The Tattooed Man*, comic opera, in two acts, book and lyrics by H. B. Smith, music by Victor Herbert.  
 Omar Khanyam ..... Mr. Oliver Currie  
 Abdullah ..... Mr. George Wyley  
 Algy Cuffs ..... Mr. Orlando Barnett  
 Hashish ..... Mr. James English

*The Tattooed Man (continued).*

Muley ..... Mr. Feild Fisher  
 Ali ..... Mr. Leonard Calvert  
 Yussuf ..... Mr. P. Bioletti  
 The Shah ..... Mr. Hartil  
 A Muezzin ..... Mr. Francis Wright  
 Leila ..... Miss Ethel Royale  
 Alma ..... Miss Vera Wallace  
 Fatima ..... Miss Blanka Stewart  
 Miss Beacon ..... Miss Marian Beresford  
 Miss Vandergilt ..... Miss Beatrice Bevan  
 Miss Penn ..... Miss Daisy Murch  
 Miss Lakeside ..... Miss Luxmore  
 Ahmed ..... Mr. James Young  
 Selim ..... Mr. Gerald Browne  
 Hassah ..... Mr. Albert Wallace  
 Ganem ..... Mr. Tom Offer  
 —Bijou, Bayswater

11. *Education de Prince*, comedy, in three acts, by Maurice Donnay.

La Reine de Silistrie .. Mdle Jeanne Granier  
 Raymonde Percy ..... Mdle. Marville  
 Chochotte ..... Mdle. Heller  
 Mariette Printemps .. Mdle. Jeanne Berge  
 Mme. Garantie ..... Mme. Gallet  
 Lucienne Villedo ..... Mdle. Peugot  
 Julia Radler ..... Mdle. Valdeys  
 Yvonne d'Ostende ..... Mdle. Bardey  
 Blanche de Livry ..... Mdle. Dorsay  
 Albertine ..... Mdle. Marie Ange  
 Cercleux ..... M. Louis Gauthier  
 Sacha ..... M. Defreyn  
 Ronceval ..... M. Paulet  
 Braoulitch ..... M. Darcey  
 Troybemolles ..... M. Lebreys  
 Moitrinet ..... M. Mahieu  
 Gardène ..... M. Charlys  
 Courtois ..... M. Stern  
 Gaetan ..... M. Hillairet  
 Transé ..... M. Volnys  
 Garan ..... M. Charlys  
 Mohammed ..... M. Chocolat fils  
 —Royalty.

11. *Major Jennings*, farce, in three acts, by F. A. Besant Rice.

John Steadman ..... Mr. Percy Marshall  
 Mr. Phillip Stephens ..... Mr. A. G. Brown  
 Mr. Prince ..... Mr. James R. La Fane  
 Hewett ..... Mr. Robert Bottomley  
 Mrs. R. A. Phelps ..... Miss Eugène Vernie  
 Mrs. Iddles ..... Miss Katharine Stewart  
 Miss Charlotte Grover ..... Miss Nelly Griffen  
 Mrs. O'Shea ..... Miss Audrey Stafford  
 Miss Williams ..... Miss Beatrice Marsdene  
 Samuel Iddles ..... Mr. E. M. Robson  
 —Camden

11. *A Night With the Stars*, up-to-date musical comedy "hotch-potch," by Max Goldberg.

All Ben Hassan ..... Mr. Bert Byrne  
 O'Sullivan Pasha ..... Mr. John F. Preston  
 Dick Darrell, R.N. .... Mr. Hal Forde  
 Bill Breezy ..... Miss Nannie Goldman  
 Mustapha ..... Mr. Harry J. Worth  
 Sherlock Holmes ..... Mr. Carl Lynn  
 Tommy Twinkle ..... Mr. Harry Liddle  
 Polly Twinkle ..... Miss Claire Romaine  
 Mabel Musgrove ..... Miss Maude Walsh  
 Indian Slave ..... "Spot."  
 George Robey ..... Mr. Dion Wade  
 Joe Elvin ..... Mr. Chas. Austin  
 Victoria Monks ..... Miss Clarice Mayne  
 Balkis ..... Miss Evelyn Vaudray  
 Gulnare ..... Miss Florence Darrell  
 Amina ..... Miss Florence Harcourt  
 Enid ..... Miss Lilian Leonard  
 Kassi Kassi ..... Miss Marie Preston  
 —Scala.



11. *A Matrimonial Bureau*, farce, in one act, by "Sparrowdrop." Cast:—  
Charles Raymond.....Mr. Fred Lyndon  
Archibald Montessor.....Mr. H. Forrest  
Mike Byrne.....Mr. James O'Brien  
Mdlle. Babette.....Miss Cecelia Dare  
Minnie Raymond.....Miss Madeline Hurst  
—Queen's, Dublin.
12. *The Mystery of Marcus; or, Anthony and Cleopatra in a New Light*, "architectural hash in three courses," by W. J. H. Leverton. Cast:—  
Imperial (Institute) Caesar ..Mr. G. Bailey  
Sir Marcus Hoarding.....Mr. D. Tovey  
Marcus Soane Titius Antonius Hoarding  
Mr. Alfred Stalman  
Palladio Pompey ..Mr. Geo. Stephenson  
Glo-Bacchus .....  
An Ambassador ..... } Mr. Stanley Greig  
A Messenger .....  
Cleopatra.....Miss Nancy Harding  
Charmina .....Miss Hurrell  
—Guildhall School.
14. *Three Blind Mice*, comedy, in three acts, by Arthur Law. Originally produced at Royal, Margate, July 30, 1906.  
Julian Shuckburgh.....Mr. Frederick Kerr  
Rawson Guest.....Mr. Hubert Druce  
Andrew Lavender.....Mr. O. B. Clarence  
Peter Ricketts.....Mr. Max Leeds  
Jim Sportit.....Mr. Littledale Power  
Footman .....Mr. Hugh Ardale  
Lady Marnable.....Miss C. Granville  
Lady Clarisforde.....Miss Kate Serjeantson  
Miss Tippings.....Miss Annie Hill  
Jessop .....Miss Dorothy Edwards  
Mrs. Joliffe.....Miss St. Clair Swanby  
Polly .....Miss Sheba Brozel  
Arabella .....Miss Dorothy Maslin  
Harriet .....Miss Victoria Harria  
Marjorie Lovel.....Miss May Palfrey  
—Criterion.
14. *The Redemption of Agnes*, Italian mediæval religious play, arranged in three acts, the property of Wm. Poel. Cast:—  
Cardinal Ugolino.....Mr. Percy Burton  
Domenichino.....Mr. Orlando Barnett  
A Papal Emissary.....Mr. Lewis Casson  
Father Elias.....Mr. Archibald McLean  
Brother Thomas.....Mr. Orlando Barnett  
Brother Philip.....Mr. Edgar Playford  
Bro. Bernard.....Mr. Shakespeare Stewart  
Brother Angelo.....Mr. Redmond O'Malley  
Brother Juniper.....Mr. Jules Shaw  
Illuminato.....Miss Ethel Percival  
Lucido.....Mr. Wm. Poel  
Count Orlando.....Mr. Lewis Casson  
Phall.....Miss Muriel Currey  
Countess Jacqueline.....B. G. Vulliamy  
Lady Agnes.....Miss Hilda Fletcher  
Fioretta.....Miss Lillian Deane  
Nina.....Miss Alice Harding  
Annetta.....Miss Hilda Potter  
—Bijou, Bayswater.
15. *The Melcombe Marriage*, play, in three acts by Winifred Dolan. Cast:—  
Earl of Melcombe.....Mr. Kendal Philip Carlusen.....Mr. W. M. Rutherford  
Yladimir Dembowski.....Mr. Bassett Roe  
E. Pemberton, M.D.....Mr. Ernest Hendrie  
Evelyn Byng.....Mr. Metcalfe Wood  
Doulton.....Mr. F. Chas. Pool  
James.....Mr. C. E. Talbot  
Sinnott.....Mr. R. Burnett  
Simmonds.....Mr. F. J. Cole  
Lady Savourin.....Mrs. A. B. Tapping  
Muriel Lestrangle.....Miss Marie Lohr  
Mrs. Pemberton.....Miss Dora Fellowes  
Judith Carlusen.....Mrs. Kendal  
—Royal, Brighton.
18. *The Radical Candidate*, comedietta, by Hugo Ames. Cast:—  
Sir Joseph Wagthorpe Mr. J. R. Lefane  
Mr. Claude Markenden Mr. A. S. Barber  
John Burrowes.....Mr. Richard Trieve  
Lady Wagthorpe.....Miss Eugenie Vernie  
Aline Atterley.....Miss Lillian Rogers  
Maid-servant.....Miss Mabel Archdall  
—Royal, Margate.
18. *A Hundred Years Hence*, play, in one act, by Margaret S. Clark—Royalty, Glasgow.
18. *Terence*, Irish comedy, in four acts, by Mrs. B. M. Croker. Cast:—  
Sir Greville Fanshawe ..Mr. A. S. Barber  
Bertrand Lovell ..Mr. George Harcourt  
Simon Foulcher.....Mr. Henry Austin  
Terence.....Mr. A. Austin-Leigh  
Patrick Ryan.....Mr. James R. Lefane  
The Judge.....Mr. J. A. Whitehouse  
Captain Norris.....Mr. A. Penbury  
Mr. Willis.....Mr. Richard Trieve  
Mr. Perry.....Mr. E. Letchworth  
Waiter.....Mr. G. D. Vane  
Lady Nita Fanshawe.....Mrs. Culling  
Maureen D'Arcy.....Miss Mary Allestree  
Mrs. Duckett.....Miss Mabel Archdall  
Julia.....Miss Lillian Rogers  
Bridget.....Miss Maud Abbott  
Sally O'Hara.....Miss Eugenie Vernie  
Mrs. Willis.....Miss K. Varrell  
Mrs. Perry.....Miss A. Maude  
Miss Neville.....Miss Ellen Meadows  
—Royal, Margate.
26. *With Edged Tools*, version of H. Seton Merriman's novel, in five acts, by H. Armitage. Cast:—  
Sir John Meridith Mr. William F. Grant  
Jack Meridith.....Mr. Hamilton Deane  
Guy Oscar.....Mr. Paul Belmore  
Victor Durnovo.....Mr. Campbell Goldsmid  
Maurice Gordon.....Mr. Roland Daniel  
Doctor.....Mr. Bernard Hishik  
Footman.....  
Lieut. Conynghame ..Mr. Harry Morgan  
Jocelyn Gordon.....Miss Bessie Rignold  
Lady Cantourne.....Miss Ethel Russell  
Millicent Cheyne.....Miss Violet Thorold  
Marie.....  
Lady Herries.....Miss Frances Irving  
—Gaiety, Ayr.
25. *The Gentleman in Grey*, comedy, in three acts, by Montague Compton. Cast:—  
Charles Lovely.....Mr. Edward Compton  
Sir George Repington.....Mr. Henry Crocker  
Anthony Clare.....Mr. Vernon O. Crabtree  
Francis Vernon.....Mr. Dennis Cleugh  
Tabrum.....Mr. G. Wallace Johnston  
Justice Gregory Moon Mr. Montague Lane  
Major Tarry.....Mr. Charles Rogers  
Thomas.....Mr. Philip Gordon  
John.....Mr. Hubert C. Brett  
Dickie.....Mr. Arthur Elsmore  
Mrs. Courteen.....Miss Marie Hassell  
Phyllida.....Miss Phyllis Relf  
Mrs. Tabrum.....Miss Marion Le Strange  
Polly.....Miss Barbara Pigot  
Betty.....Miss Mackenzie  
—Lyceum, Edinburgh
22. *The Rose of Dawn*, play, in three acts, by Herbert T. Rainger. Cast:—  
King Morten.....Mr. Edgar Waithman  
Aglovalle.....Mr. Herbert T. Rainger  
Melias.....Mr. Reginald Bach  
Reuten.....Mr. E. Weaver  
Itho.....Mr. H. Humphris  
Ebel.....Mr. Lyn Rainger  
A Holy Man.....  
A Jester.....Mr. J. Welland  
Ettarde.....Miss Joan Brady



*The Rose of Dawn (continued).*

Linet ..... Miss Nora A. Prosser  
Godda ..... Mrs. R. Webb  
Attendants .... Messrs. Hobbs, Turner,  
                                and Wiseman  
Huntsman ..... Mr. Miller  
—Victoria Rooms, Cheltenham.

22. *The Jackdaw*, comedy, in one act, by Lady Gregory. Cast:—

Joseph Nestor ..... Mr. F. J. Fay  
Michael Cooney.....Mr. W. G. Fay  
Mrs. Broderick.....Miss Sara Allgood  
Tommy Nally.....Mrs. Arthur Sinclair  
Sibby Fahy .....Miss Brigit O'Dempsey  
Timothy Ward.....Mr. J. M. Kerrigan  
—Abbey, Dublin.

23.||*Dr Meredith's Experiment*, play, in three acts, by Henry Harding—Balfour Inst., Liverpool.

25.†*The Midnight Wedding*, play, in four acts,  
by Walter Howard—West London.

25.¶ *The Daughter of Herodias*, play, by  
Brinsley Trehane, music by Granville  
Bantock. Cast:—

Herod .....	Mr. Robert Hiltol.
Astrologer .....	Mr. Harvey Braban
Slave .....	Mr. Arthur Blair
Salome .....	Miss Mabellia Daniell
	—Comedy

25. *A Soldier's Honour*, melodrama, in four acts, by Mrs. F. G. Kimberley. Cast:—

Captain Deane ....	Mr. John B. Shinton
Captain G. Temple ....	Mr. J. O. Stevenson
Henry Thornton ....	Mr. Clavering Craig
General Rochester ....	Mr. Arthur Keand
Sub-Lieut. P. Brattle ....	Mr. Frank Howard
Holly .....	Mr. Fred Tenaar
Burly Bill .....	Mr. Vernon Cooper
Smarty .....	Mr. George Franklin
Joe Philpots .....	Mr. Fred Newburn
P.C. Wilson .....	Mr. Alfred Thomson
Alphonsus .....	Mr. O. Myth
Jemima Eliza .....	Miss Edie Macklin
Gwendoline Temple .....	Miss Alice Love
Fanchette .....	Miss Eva Elwes
Florence Deane .....	Miss Sylvia Vickers
Doreen Ilingsworth .....	Miss Ada Ryder
Queenie Deane .....	Miss May Craig
Cora Lea .....	Miss Lottie Addison
	—Junction, Manchester

25.\**The Prodigal Son*, play, by Hall Caine.  
(Originally produced at Drury Lane on  
September 7, 1905.)—Adelphi.

29. *Putting the Best Face Upon It*, extravaganza, produced under the auspices of the Architectural Association—Gaiety Restaurant.

28.\**Othello*. Mr. Oscar Asche's revival of Shakespeare's tragedy.

Othello.....	Mr. Oscar Asche
Duke of Venice.....	Mr. J. Fritz Russell
Brabantio.....	Mr. Caleb Portt
Senator.....	Mr. Henry Kitts
Iago.....	Mr. Alfred Brydone
Cassio.....	Mr. H. R. Hignett
Roderigo.....	Mr. G. Kay Souper
Montano.....	Mr. Reginald Ian Penny
Lodovico.....	Mr. Ernest Griffin
Gratiano.....	Mr. Stanley Farbridge
First Gentleman.....	Mr. R. F. Anson
Second Gentleman.....	Mr. Gordon Harker
Emilia.....	Miss Constance Robertson
Bianca.....	Miss Leila Norris
Desdemona.....	Miss Lily Brayton
	—Kennington.

28. *Sir George of Almack's*, comedy, in four acts, by H. F. Maltby.

Walter Inman .....	Mr. H. F. Maltby
Sir George Wimbledon .....	Mr. Wynn Weaver
Duke of Porchester .....	Mr. Harris Fraser
James Briarley .....	Mr. Reginald Fawcett
Sir C. Chishelhurst .....	Mr. Lyndon C. Irwin
Sir M. Huntley .....	Mr. R. Seeth Innes
Colonel Wodehouse .....	Mr. Franc Stoney
Joseph .....	Mr. George Laidlaw
Lady Clare Houseby .....	Miss Mara Maltby
Betty Price-Cordiner .....	Grace Richardson
Lady Whenow .....	Miss Janet Hodson
Mary .....	Miss Dorothy Cousins
	—Royal, Dover.

28.|| *Her Wedding Dress*, operetta, by Fewlass  
Llewellyn, music by Alfred Wigley, lyrics  
by Argyll Saxby.

Major Barcalotte .....	Mr. F. Llewellyn
Clementine .....	Miss Lily Blight
Jack Jones .....	Mr. L. O. Pink
James Atkins .....	Mr. Ernest Martin
—Putney Assembly Rooms.	

28.||*Matrimony, Limited*, comedietta, by Ernest Martin.

Joseph Edmunds ..... Mr. F. Llewellyn  
George Warden ..... Mr. L. O. Pink  
Bella Wayman ..... Mrs. F. Llewellyn  
Arthur ..... Mr. Augustus L. Michils  
—Putney Assembly Rooms—

## MARCH.

2. *My Darling*, musical play, in two acts, by Seymour Hicks and Herbert E. Haines, lyrics by C. H. Taylor, additional numbers by Evelyn Baker, additional lyrics by P. G. Wodehouse. Cast:—

Sir Henry Heldon .... Mr. J. F. McArdie  
Hon. Jack Hylton... Mr. Henry A. Lytton  
Maurice Le Blanc... Mr. Armand Kalisz  
Oddy ..... Mr. Tom Graves  
Squib ..... Mr. Archie McCaig  
Hon. Muttie Farrell... Mr. Mervyn Dene  
The MacSporan.....Mr. C. Childerston  
Hon. Chas. Dimsdale....Mr. George Castles  
Lieut. Taft Davies... Mr. Kenneth MacLaine  
Alphonse ..... Mr. Jack Thompson  
Auguste ..... Mr. Harold Borrett  
Adolphe ..... Mr. Alfred Lloyd  
Achille ..... Mr. Alfred Haines  
Slow ..... Mr. Charles Caffrey  
Sir Charles Aldershot... Mr. Cyril Clensy  
Sir Arthur Jagg ..... Mr. Will Bishop  
Daphne Bell ..... Miss Barbara Deane  
Sylvaine ..... Miss Beryl Faber  
Lady Heldon ..... Miss Clare Greer  
Mrs. P. P. Green .. Miss Helen Kinnaird  
Lisette ..... Miss Ethel Nash  
Mdlle. Andaro..... Miss Marguerite Leslie  
Hon. Miss Gram O'Phone..Miss G. Marsden  
Gabriel Reeve ..... Miss Alice Hollander  
Miss Edinburgh ..... Miss Sylvia Storey  
Miss Newcastle ..... Miss Rena Goldie  
Miss Dublin ..... Miss Dorothy Roberts  
Miss Liverpool..... Miss Kitty Melrose  
Miss Llanfaerfechan ... Miss Lydia West  
Miss Birmingham ..... Miss Elsie Kay  
Miss Brighton.... Miss Birdie Sutherland  
Miss Bristol ..... Miss Vashti Earle  
Miss Sheffield ..... Miss Doris Stocker  
Miss Leicester ..... Miss Dinnie Graham  
Miss Manchester..... Miss Claire Rickards  
Miss London ..... Miss May Gates  
Joy Blossom ..... Miss Marie Studholme

—Hicks.

- 4 *The Angel of Unrest*, romantic play, in four acts, by Richard A. Greene.  
 Napoleon I. .... Mr. Alec Flood  
 Papa Bompasse .... Mr. Henry Belding  
 Paul Brandt .... Mr. Creagh Henry  
 General Renaudot. Mr. Aubrey Fitzmaurice  
 Colonel Bernaise .... Mr. Arthur Cowley  
 Captain Lemesnil .. Mr. Alexander Bradley  
 Captain Leblanc ..... Mr. George Chase  
 Captain Beaupre .... Mr. L. P. Danks  
 M. Lepine ..... Mr. Laurence Vining  
 Herr Kolsch ..... Mr. James Chippendale  
 Herr Grondwetter .... Mr. Gerald Clarke  
 Hugle ..... Mr. James Chippendale  
 Jurgons ..... Mr. Dudley Walton  
 Tugot ..... Mr. Fred Stone  
 Mdme. Renaudot ..... Miss Patti March  
 Lisette ..... Miss Rita Imeson  
 Julie ..... Miss Florence Tressilian  
 —Royal, Brighton.

- 4.† *Anna of the Plains*, play, dramatised by H. A. Saintsbury. Originally produced at the Royal, Worthing, January 28, 1907.  
 Matthew Kerrins .. Mr. H. A. Saintsbury  
 Michael O'Donoghue .. Mr. Hilliard Yox  
 Piet Van Heller .. Mr. C. H. Croker-King  
 Sarah Kerrins ..... Miss V. Vivian  
 Anna ..... Miss Dorothea Desmond  
 —Crystal Palace.

4. *The Great Conspiracy*, drama, in three acts and four scenes, by Pierre Berton, adapted from the French by Madeleine Lucette Lyley.  
 Napoleon Buonaparte. .... Mr. John Hare  
 Capt. Roger Crisenoy. .... Mr. Henry Ainley  
 Colonel Rapp ..... Mr. Lyall Swete  
 Marquis de Tallemont. Mr. Aubrey Smith  
 Cardinal Fesch .... Mr. A. E. Drinkwater  
 Fouché ..... Mr. Jerrold Robertshaw  
 Regnier ..... Mr. E. Dagnall  
 Adjudant Barral ..... Mr. Edward Sass  
 St. Rejant ..... Mr. Joynsen-Powell  
 Bernard ..... Mr. Arthur Wontner  
 François ..... Mr. Drelinecourt Odium  
 De Cobentzel ..... Mr. Herbert Dansey  
 De Remusat ..... Mr. Arthur Eldred  
 Caulaincourt ..... Mr. G. Courtney  
 Marshal Murat ..... Mr. C. Wellesley  
 Marshal Duroc .... Mr. Herbert Bunston  
 Marshal Lannes .. Mr. Sydney Hamilton  
 General Junot ..... Mr. E. Jephson  
 Prince Borghese ..... Mr. E. Brookfield  
 Roustan ..... Mr. W. Hubert  
 Brutus ..... Mr. P. J. Julian  
 Gaston ..... Mr. R. Haigh  
 Jeanne de Briantes. Miss Irene Vanbrugh  
 Josephine ..... Miss Madge McIntosh  
 Hortense ..... Miss Janet Alexander  
 Pauline Borghese ..... Miss Jane May  
 Caroline Murat ..... Miss Elsa Sinclair  
 Madame Junot ..... Miss Nella Powys  
 Madame Lannes ..... Miss Ada Homer  
 Madame de Remusat. Miss Margt. Fraser  
 —Duke of York's.

6. *Mr. Sheridan*, comedy, in four acts, by Gladys Unger.  
 Richard Brinsley Sheridan. Mr. Bouchier  
 Tom ..... Mr. Walter Pearce  
 Lord Cray ..... Mr. Cyril Keightley  
 Mr. Rundle ..... Mr. Sydney Valentine  
 Edwards ..... Mr. Charles V. France  
 Mr. Baines ..... Mr. Leonard Calvert  
 Minzes ..... Mr. Arthur Whitby  
 John ..... Mr. Lawson Butt  
 Messenger ..... Mr. Alfred Bristowe  
 Tim ..... Mr. Edward Rigby  
 Silver ..... Mr. William Burchill  
 A Sheriff's Officer .. Mr. Charles Goodhart  
 Another Sheriff's Officer. Mr. Frank Lacy  
 Curate ..... Mr. Harrison Carter

*Mr. Sheridan (continued).*

A Country Squire .. Mr. Douglas Imbert  
 Miss Esther Ogle. Miss Alexandra Carlisle  
 Mrs. Ogle ..... Miss Helen Rous  
 Prudence Rundle. Miss Pamela Gaythorne  
 Kitty Montmorency .... Miss Nancy Price  
 —Garriek.

7. *The Unknown Philanthropist*, play, in four acts, by Coryton Day.  
 Horace Sefton .... Mr. Robert Castleton  
 Gordon Kenway, K.C. .. Mr. E. W. Thomas  
 Capt. Fitzgentry. Mr. Percival Madgewick  
 Hon. Neville Fergusson. Mr. Coryton Day  
 Biggs ..... Mr. P. C. Dhonau  
 Moxhem ..... Mr. Ernest Howe  
 Lofts ..... Miss Minnie Wing  
 Lady Riversdale .... Miss Mabel Durrant  
 Mrs. Petersham Carey .. Miss Helen Tytler  
 Gertrude Lancaster .... Miss Esme Odelle  
 Millicent Kenway. .... Mrs. Robert Castleton  
 Guests—Misses Gertrude Churchill, Cissie Harris, G. Heinrich, Messrs. G. Williamson, and V. P. Massy.  
 —Ladbroke Hall.

7. *A Prehistoric Lord Mayor's Show*, arranged by E. J. Reed and Edmund Payne  
 —Drury Lane.

8. *John Gladye's Honour*, play, in four acts, by Alfred Sutro.  
 John Gladye ..... Mr. George Alexander  
 Trevor Lerode ..... Mr. Matheson Lang  
 Howard Collingham. W. Graham Browne  
 Christopher Branley. Mr. Norman Forbes  
 Michael Shurmur. Mr. Michael Sherbrooke  
 Walters ..... Mr. E. Vivian Reynolds  
 Servants ..... Mr. Norman Trevor  
 Muriel Gladye ..... Miss Eva Moore  
 Princess Castagnary .. Henrietta Watson  
 Lady Lerode ..... Miss Helen Ferrers  
 Mrs. Rennick .... Miss Gwendolen Floyd  
 Dora Longman ..... Miss May Martyn  
 —St. James's.

9. *The Rising of the Moon*, play, in one act, by Lady Gregory.  
 Ballard Singer ..... W. G. Fay  
 Policeman X ..... Mr. J. A. O'Rourke  
 Policeman B ..... Mr. J. M. Kerrigan  
 Policeman Z ..... Mr. Arthur Sinclair  
 —Abbey, Dublin.

9. \**The Last of the Legends*, extravaganza, by Gilbert A'Beckett, revived by Mr. Nation  
 —Terry's.

9. *The Little Admiral*, play, in prologue and three acts, by Horace Hodges and T. Wigney Percyval.

PROLOGUE.

Admiral Sir A. Addenbrooke

Mr. A. E. George  
 Baron von Loewe. Mr. Herman de Lange  
 John Speedwell .... Mr. Charles Fulton  
 A Waiter ..... Mr. Shiel Barry  
 Miss Quick ..... Miss Carlotta Addison  
 Anne Churchill .... Miss Evelyn Millard

PLAY.

Lieut. A. Addenbrooke. Mr. Lewis Waller  
 Lieut. J. Shafto, R.N. .. Mr. C. M. Lowne  
 Captain Kent, R.N. .. Mr. Charles Groves  
 John Speedwell .... Mr. Charles Fulton  
 Cobblecliek ..... Mr. Herbert Jarman  
 A Process-Server ..... Mr. W. Berthue  
 Miss Quick ..... Miss Carlotta Addison  
 Anne Churchill .... Miss Evelyn Millard  
 —Lyric.

11. *Dan'l Peggotty*, adaptation, by H. Kellett Chambers from Chas. Dickens's "David Copperfield."  
 Dan'l Peggotty .. Mr. Charles Cartwright  
 Ham ..... Mr. Lionel Belmore



*Dan'l Peggotty (continued).*

Steerforth ..... Mr. Gerald Lawrence  
 David Copperfield .. Mr. Stanley Harrison  
 Mr. Micawber ..... Mr. Chas. Collette  
 Uriah Heep ..... Mr. A. B. Tapping  
 Mr. Wickfield ..... Mr. J. D. Ross  
 Littimer ..... Mr. Geo. de Lara  
 Mrs. Steerforth .... Miss Ethel Sarjient  
 Rosa Dartle ..... Miss Clarissa Selwynne  
 Aunt Betsy Trotwood .. Miss Helen Vicary  
 Agnes Wickfield .... Miss Gordon Walker  
 Mrs. Gummidge ..... Miss Nell Douglas  
 Mrs. Barkis ..... Miss Beatrice Grosvenor  
 Martha ..... Miss Lillie Cavenagh  
 Little Em'ly ..... Miss Ethel Ward  
 —King's, W.

11. *A Soldier of Fortune*, costume drama, in four acts, by Gordon Holmes.  
 Lieut. Rupert Clive .. Mr. Godfrey Tearle  
 Earl of Annandale ..... Mr. Alfred Gray  
 Sir S. Cunningham .. Mr. Baioli Holloway  
 Dr. Thorn ..... Mr. William Lowe  
 Harry Steele ..... Mr. Wilson Wynne  
 Sergeant Cass ..... Mr. Harry Blezard  
 Colonel Ferrars ..... Mr. Cyril Este  
 Curran ..... Mr. F. F. Portsmouth  
 Doyle ..... Mr. Leslie Crowther  
 Phineas Sturge ..... Mr. Sidney R. Palfrey  
 Martin Thule ..... Mr. James Anderson  
 Silas Marne ..... Mr. Victor Swann  
 Jerry Dobbs ..... Mr. Edmond T. Sayers  
 Grace ..... Miss Violet Barnett  
 Mistress Cullen .... Miss Ethel Matthews  
 The Lady Phyllis .... Miss Molly Malone  
 —Prince's, Poplar.

12. *Her Son*, play, in four acts, by Horace Annesley Vachell a dramatised version of his novel of the same name. Originally produced Royal, Glasgow, November 15, 1906.

Sir Aug. Helmingham..Mr. Alfred Bishop  
 Richard Gasgoyne .... Mr. Cyril Maude  
 Min ..... Master Bobbie Andrews  
 Lady Helmingham....Miss Florence Haydon  
 Crystal Wride .. Miss Wynne Matthison  
 Suzanne ..... Miss Emma Chambers  
 A Toy Seller ..... Miss Kate Harwood  
 Dorothy Fairfax.... Miss Winifred Emery  
 —Playhouse.

13. *The Robe of Righteousness*, play, in four acts, by Norman Fowers. Cast:—  
 Christopher Penfold..Mr. Newton J. Cowling  
 Dr. Brownlow Grundy..Mr. Frank Dallas  
 Lord H. Beechmond..Mr. Fred Wilberforce  
 Will Knightman .... Mr. Chas. Halling  
 Rev. Pinkerton Grundy..Mr. George Scully  
 Gunner ..... Mr. George Owen  
 Beryn Penfold ..... Miss Daisy Halling  
 Lady Beechmond....Miss Lynn Darlington  
 Mrs. Penfold ..... Miss Sydney Halling  
 Little Beryl ..... Miss Edith Tempest  
 —Royal, Ilkeston.

13. *The Brass Bottle*, dramatised version, by F. Anstey, of one of his stories—Haymarket.

14. *Lone Man*, domestic comedy, in three acts, by C. H. Voss-Bark.  
 Olive Makepeace ..... Mrs. Voss-Bark  
 Joan Makepeace .... Miss Elsie Hopewell  
 Silas Makepeace .. Mr. Arthur Townsend  
 Joseph Makepeace .... Mr. George Kaye  
 Gregory Makepeace ..... Mr. Voss-Bark  
 Betty Monument....Miss Hettie Robinson  
 Frank Hardwicke, M.D..Robert Voss-Bark  
 Patience Hardwicke .... Miss Alice Darby  
 Rev. Cecil Vaughan..Mr. Bernard Johnson  
 Burden Tadpole .... Mr. Jim Richardson  
 Dolly Tadpole .... Miss Ethel M. Buckley  
 Ames Hopper ..... Mr. H. T. Clarke  
 —Pavilion, Bridlington.

15. *The Wooden Shoe*, musical play, in one act, by Rita Strauss, music by Marjorie Slaughter.  
 The Burgomaster .. Mr. Reginald Hunter  
 Gaston ..... Mr. Maurice d'Oisly  
 Pierre ..... Mr. Ralph Hutton  
 Comtesse de Villemarche..Mdle. St. Paul  
 Mère Babette ..... Miss Sibyl Lonsdale  
 Marie ..... Miss Rhoda Strauss  
 Lizette .. Miss Elsie St. David Williams  
 Villagers: Misses Vera Strauss, Sibyl O'Brien, Bertha and Flossie Sewell, Hawnt, De Beer, England, Long, Mead, Freeman, Bernard, and Edie.  
 —Criterion.

16. *The Red Lamp*, drama, in four acts, by W. Outram Tristram. Originally produced at the Comedy, April 2, 1887.  
 General Morakoff ..... Mr. Lyn Harding  
 Allan Villiers ..... Mr. Yorke Stephens  
 Prince Alexis Valerian....Mr. Basil Gill  
 Ivan Zazzulic .... Mr. Herbert Grimwood  
 Kertch ..... Mr. J. Fisher White  
 Count Bohrenheim..Mr. J. Cooke Beresford  
 Turgan ..... Mr. Charles Quartermaine  
 Rheinveck ..... Mr. A. B. Imeson  
 Tolstoi ..... Mr. Harry C. Hewitt  
 Officer of Police..Mr. S. Yates Southgate  
 Servant ..... Mr. Cyril H. Sworder  
 Princess Morakoff..Miss Constance Collier  
 Olga Morakoff ..... Miss Alice Crawford  
 Felise ..... Miss Kate Cutler  
 Mdme. Dannenberg..Miss Muriel Alexander  
 Countess Voelcker .... Miss A. Bruce-Joy  
 —His Majesty's.

16. *The Van Dyck*, dramatic episode, in one act, adapted from the French of Eugène Fourrier Péringue by Cosmo Gordon Lennox.  
 Arthur Blair-Woldingham ..... Mr. Tree  
 John Peters ..... Mr. Weedon Grossmith  
 Mr. Porter ..... Mr. Alfred Goddard  
 Franks ..... Mr. A. B. Imeson  
 Lawson ..... Mr. W. Lewin  
 —His Majesty's.

16. *Pilgrim's Progress*, version dramatised by Mrs. W. Hadley and Miss E. Oules—Imperial.

18. *No Other Way*, dramatic episode.  
 Joe Carson ..... Mr. Walker  
 Martha Carson ..... Miss Grace Baring  
 Letty ..... Miss Norah Johns  
 Geoffrey Dale ..... Mr. Ralph Lynn  
 —Royal, Shrewsbury.

18. *The Old, Old Story*, drama, in four acts.  
 Sir John Humphrey Hazel..Mr. H. J. Butler  
 John Hazel ..... Mr. Morris Maud  
 James Marlow ..... Mr. W. Heilbronn  
 William Gfimschaw ..... Mr. E. Surrey  
 Hilton Thorpe ..... Mr. T. Hadlin  
 Bobby Blossom .... Mr. Syd H. Morton  
 Higgins ..... Mr. W. Lockstone  
 Harry Newton ..... Mr. T. Macdonald  
 Sydney Austin ..... Mr. W. Lewis  
 Milford Arkwright ..... Mr. A. Williams  
 Tilly Blossom ..... Miss Bonwin Carlton  
 Janet Marlow ..... Miss Esther Lamont  
 Jessie Hazel ..... Miss Kitty Maynard  
 Nellie Hazell ..... Miss Marie Dempster  
 —Royal, Edmonton.

18. *The Diplomacy of Sue*, comedy, in two acts, by Adrian Silas.  
 Hon. Jack Hamilton .. Mr. Ernest Howe  
 Stephanus Polinski ..... Mr. Ellis Silas  
 Lady Hetty Carlisle .. Miss Angela Silas  
 Sue ..... Mr. Adrian Silas  
 —Studio of Dramatic Art, Victoria Street-S.W.



- 18.†*The Youngest of Three*, costume play, in four acts, by H. F. Maltby. Originally produced Royal, Worthing, March 8, 1906.  
 George Wendover .... Mr. H. F. Maltby  
 Gerald Wendover .... Mr. Wyn Weaver  
 Philip Radford .... Mr. Reginald Favel  
 Samuel Johns .... Mr. Francis Stoney  
 Joshua Pynne .... Mr. Harris Fraser  
 Luke .... Mr. R. Seath Innes  
 Hickey .... Mr. S. Amclogh  
 Paul .... Mr. Lyndon C. Irwin  
 Perkins .... Mr. George Laidlaw  
 Anne Dulley .... Miss Janet Hodson  
 Florence Dulley .. Miss Grace Richardson  
 Lucy Dulley .... Miss Mara Maltby  
 Jane .... Miss Dolly Cousin  
 —Crystal Palace.
18. *The Shadow Between; or, The Vultures of Kildare*; melodrama, in four acts, by Harry Kingston, T. C. Denville, and Chas. Self.  
 Jack Rivers .... Mr. Ronald Adair  
 Martin Craft .... Mr. Murray Yorke  
 Jim Blair .... Mr. Ivan Gore  
 Ebenezer Maxim .... Mr. Edward Thane  
 Bobby Buck .... Mr. Victor Rowland  
 Convict 99 .... Mr. Charles Crosby  
 Ben Brace .... Mr. W. Gibbs  
 Peter Jarold .... Mr. Arthur Verne  
 Red-Nosed Guest .... Mr. Dave Ayott  
 Warder Crafton .... Mr. Benson Waller  
 Cissie Smart .... Miss Louise Brandon  
 Nita Russell .... Miss Eugénie Magnus  
 —King's, Hoxton.
- 18.†*The Shadow of a Crime*, play, in four acts, by Nita Rae. Originally produced at the Pier Pavilion, Hastings, May 28, 1906.  
 Harry Bullington .. Mr. W. Ruddle-Brown  
 Sir Edward Bullington.. Mr. J. B. Murray  
 Ralph Esmond .... Mr. Hugh Mewburn  
 Jim Murdock .... Mr. William Matthews  
 Tom Brown .... Mr. Sidney T. Russell  
 Jim Todd .... Mr. Fred J. Little  
 John .... Mr. Fred Ferne  
 Winifred Maud .... Miss Rose May  
 Dora Bullington .... Miss Nellie Moore  
 Stimeiza .... Miss Mabel White  
 Priscilla .... Miss Madge Blackie  
 Gwendoline .... Miss Gertrude Rolands  
 Ailsa .... Miss Connie Little  
 Rosalind .... Miss May Hesford  
 Samantha .... Miss Lucy Hesford  
 Mrs. Thomas Brown .. Miss Nita Langford  
 Sarah .... Miss Bertha St. Ruth  
 Loyale Norman .... Miss Nellie Howitt  
 —Dalston.
- 19.†*Sadie of Brantome*, comic opera, in two acts, by P. J. Barrow, music by Paul de Loëtz.  
 King Carl .... Mr. H. L. Bell  
 Baron Platzfeld .... Mr. F. Chapman  
 Sir Hugo Mantonville .. Mr. Geo. Harris  
 Louis .... Mr. Gerald Mount  
 Professor Billing .... Mr. Jas. Richardson  
 Fritz .... Mr. Francis Reed  
 Condamine .... Mr. Louis Vandeen  
 Sadie .... Miss Lilly Pearl  
 Hero .... Miss Hettie Marchbank  
 Gertrude .... Miss Olga Kingstone  
 Rosina .... Miss Kate Collins  
 —Palace, Porth.
- 21.†*The Woman from Scotland Yard*, play, by G. E. Clive and Alex. C. Grant.  
 Sir James Stanhope  
 Mr. Robert Burns Goudie  
 Harry Stanhope .... Mr. Wm. Macready  
 Paul Obanoff .... Mr. Alex. C. Grant  
 Ivan Vassilitch .... Mr. J. L. Schofield  
 Algie Fitz Maurice .. Mr. Harold Turner  
 Jack Brown .... Mr. Karl H. Edwardes
- The Woman from Scotland Yard (continued).*  
 Sergius Strogoff ..... Mr. G. Organ  
 James Farrin ..... Mr. Arthur Plaine  
 Inspector ..... Mr. William Salmon  
 Sergeant ..... Mr. John Herring  
 Mary White .... Miss Dorothy Wilkinson  
 Marie Le Rouge .. Miss Winifred Symonds  
 Edith Mayne .... Miss Elma C. Turner  
 —King's, Sutton-in-Ashfield.
- 22.†*The Gipsy Girl*, musical play, in two acts, book and music by Claude Arundale, lyrics by Follett Thorpe, additional numbers by Claude Arundale and Tom Hefferman. Originally produced at Shakespeare, Liverpool, May 15, 1905.  
 Colonel Charlton .. Mr. Leonard Russell  
 Freddie .... Mr. Aubrey Fitzgerald  
 Prof. Willoughby .... Mr. Percy Clifton  
 Jack Willoughby .... Mr. Gordon Cleather  
 Augustus Short .... Mr. John M. Hay  
 Pedro .... Mr. Laurence Wensley  
 Inspector ..... Mr. Joseph Bruce  
 Policeman ..... Mr. Vincent Earne  
 A Farmer ..... Mr. George Stone  
 Horatio Victorious .. Mr. Fred Eastman  
 Mrs. Willoughby .. Miss Annie Esmond  
 Marion Willoughby.. Miss Grace Arundale  
 Evangeline Short .... Miss Kittie Davis  
 Florette .... Mdlle. Andrée Corday  
 A Waitress ..... Miss Kitty Mackay  
 Katrina .... Miss Sybil Arundale  
 Gertie Fitzgerald.. Miss Lorien Hamilton  
 Minnie Fustruther .... Miss Eileen Cecil  
 Flossie Follett .... Miss Ella Lorraine  
 Gwen Vanderbye .... Miss Ada Gilbride  
 Winnie Thorpe .. Miss Violet Kennerley  
 Maud Plantagenet.. Miss Gladys Grenville  
 Hon. C. Fitzmaurice .. Mr. E. Baker-Ker  
 Cecil Wyndham .. Mr. Warwick Wellington  
 Gus Cholmondeley .. Mr. E. Cooper Willis  
 Capt. Marjoribanks .. Mr. Reginald Dane  
 Hon. Bertie Alexander .. Mr. Basil Mercer  
 Lieut. Granger Duff .. Mr. Gordon Leslie  
 —Waldorf.
- 23.†*The Persians*, play, by Æschylus (performed by Literary Theatre Society), preceded by a one-act "experiment in verse" by Granville Barker—Terry's.
24. *Les Hanneçons*, comedy, in three acts, by Brieux, translated by H. M. Clark.  
 Brochot .... Mr. Edmund Gwenn  
 Pierre .... Mr. Charles V. France  
 Charlotte .... Miss Mabel Hackney  
 Isabelle .... Miss Dora Barton  
 Langlois .... Mr. H. Ashton Tonge  
 A Gentleman .... Miss Nigel Playfair  
 Phrasie .... Miss Florence Adale  
 Lady from 4th Floor .... Miss L. Duncan  
 The Waterman .. Mr. Kenneth Rivington  
 —Imperial.
25. *The Coachman with the Yellow Lace*, play, in four acts, by Charles Hannan.  
 Duchess of Balcarras .. Miss Sylvia Morris  
 Clancy de Vere .... Miss May Day  
 Villon .... Mr. H. H. Barrington  
 Shirland Dane .... Mr. C. F. Collings  
 Philip of Eldon Towers .. Mr. A. P. Kaye  
 Sir Oval of Belvedere .. Mr. H. Hewitson  
 Phyllis .... Miss May Seton  
 Mary .... Miss Nell Gilmore  
 Magdalen .... Miss Florence Lovel  
 A Page .... Mr. Edwin Brown  
 Lavender Man ..... Mr. J. Johnson  
 —Lyric, Hammersmith.
- 25.†*The Angel of Unrest*, play, in four acts, by Richard A. Green. Originally produced at Royal, Brighton, March 4, 1907.  
 Napoleon I. .... Mr. Alec Flood  
 Papa Bompasse .... Mr. Henry Beiding  
 Paul Brandt ..... Mr. Creagh Henry  
 General Renaudot .. Mr. Aubrey Fitzmaurice

*The Angel of Unrest (continued).*

Colonel Bernaise .. Mr. Rich. A. Greene  
 Capt. Lemesnil .. Mr. Alexander Bradley  
 Capt. Leblanc .. Mr. George Chase  
 Capt. Beaupré .. Mr. L. P. Danks  
 Mons. Lepine .. Mr. Laurence Vining  
 Herr Kolsch .. Mr. Jas. Chippendale  
 Herr Grondwetter .. Mr. Gerald Clarke  
 Hugle .. Mr. Jas. Chippendale  
 Jurgons .. Mr. Dudley Walton  
 Tugot .. Mr. Fred Stone  
 Madame Renaudot .. Miss Patti March  
 Lisette .. Miss Rita Imeson  
 Julie .. Miss Florence Tressilian  
 —Borough, Stratford.

26. *The Dryad*, dance-play, in two tableaux, by Dora Bright—Playhouse.30. *Tom Jones*, comic opera, in three acts (founded on Henry Fielding's novel), by A. M. Thompson and Robt. Courtneidge, lyrics by Chas. H. Taylor, music by Edward German. Cast:—

Tom Jones .. Mr. C. Hayden Coffin  
 Mr. Allworthy .. Mr. John Morley  
 Blifil .. Mr. Arthur Soames  
 Benjamin Partridge .. Mr. Dan Rolyat  
 Squire Western .. Mr. Ambrose Manning  
 Gregory .. Mr. Jay Laurier  
 Grizzle .. Mr. Walter L. Rignold  
 Dobbin .. Mr. Reginald Crompton  
 Squire Cloddy .. Mr. Harry Cottell  
 Pimlott .. Mr. D. Percival  
 Tony .. Mr. W. Biddlecombe  
 An Officer .. Mr. H. Welchman  
 Highwaymen .. Messrs. Melville & Derrick  
 Postboy .. Mr. Woodin  
 Walter .. Mr. Carr Evans  
 Colonel Hamstead .. Mr. Rupert Mar  
 Tom Edwardes .. Mr. Manners  
 Colonel Wilcox .. Mr. Dalmuir  
 Honour .. Miss Carrie Moore  
 Miss Western .. Miss Marie Daltra  
 Lady Bellaston .. Miss Dora Rignold  
 Etoft .. Miss Dorothy Ward  
 Hostess of Inn .. Miss Florence Parfrey  
 Bessie Wiseacre .. Miss Minna Green  
 Letty Wheatcroft .. Miss Annie Heenan  
 Rosie Lucas .. Miss Cicely Courtneidge  
 Susan .. Miss Maud Thornton  
 Betty .. Miss Mabel Newcome  
 Peggy .. Miss Fay Temple  
 Sophia .. Miss Ruth Vincent  
 —Prince's, Manchester.

30.\**The Pet of the Embassy*, musical play, in two acts, book and lyrics by S. F. Bailey, music by Albert E. Wilson (previously produced by amateurs at the Royal Manchester, Boogie, December 3, 1906).

John Wm. Bung .. Mr. Witty Watty Walton  
 Eric Brown .. Mr. Robert Hyett  
 Palatine Brown .. Mr. Harry Fischer  
 Hon. P. Brassington .. T. Sinclair Holden  
 Floratio Jukes .. Mr. Herbert Franklyn  
 Hilda Graham .. Miss Ethel Dunford  
 Dorothy Stanley .. Miss Florence Watson  
 Mrs. Pamela Bung .. Miss Julia Bassett  
 Maud .. Miss Tribby Collier  
 Eva D'Alwy .. Miss Lily Duncker  
 Doris May .. Miss Ethel Duncker  
 Carnation Grant .. Miss Tilley Davies  
 Phyllis Haye .. Miss Winifred Ray  
 Camille Ford .. Miss Grace Mackay  
 Eana Grand .. Miss Winifred Waring  
 —Grand, Eccles.

30.†*Her Love Against the World*, romantic play, in four acts, by Walter Howard. Originally produced at the Junction, Manchester, September 17, 1906.

Earl of Strathmere .. Mr. Norman Partridge  
 Lionel (Nello) .. Miss Valli Valli  
 Prince Ulric of Ravensburg .. Mr. Eric Mayne

*Her Love Against the World (continued).*

Prince Othmar .. Mr. Frederick Ross  
 Prince Maurice .. Mr. Scott Craven  
 General Gessler .. Mr. Fred Grove  
 Colonel Esterhazy .. Mr. Lionel Gadsden  
 Colonel Lindorff .. Mr. Henry Armstrong  
 Captain Sarona .. Mr. Wilfred Edmunds  
 Colonel Werner .. Mr. Horace Terry  
 Colonel Otto .. Mr. J. Benedict Butler  
 Captain Hainhault .. Mr. Charles Vast  
 Captain Steinberg .. Mr. C. Brooks  
 Captain Holzmänn .. Mr. Harold Chapin  
 Captain Wentzel .. Mr. H. Lester  
 Surgeon Capt. Helgar .. Mr. Edmund Waller  
 Sergeant Kaspar .. Mr. S. Major Jones  
 Heinrich Pimpnickel .. Mr. Harry Barford  
 Fritz Pimpnickel .. Mr. Gus Oxley  
 Countess of Rasselyn .. Miss Marie Rignold  
 Corona .. Miss Madge Beresford  
 Katinka .. Miss Maude Aston  
 Gretchen .. Miss Lulu Loudon  
 Princess Iris .. Miss Nora Kerin  
 —Lyceum.

## APRIL.

1. *Alfonso the Noble*, historical operetta in Yiddish, by Jacob Gordin.

Alfonso .. Mr. Natanson  
 Elenora .. Mdm. Goldstein  
 Father Benedictus .. Mr. J. Fineberg  
 Ganzeron .. Mr. M. Gusofsky  
 Count .. Mr. Isaacowitz  
 Isaac bal Gusmo .. Mr. S. Schling  
 Cella .. Miss R. Bryh  
 Rachel .. Mdm. Natanson  
 Leizer .. Mr. J. Sherman  
 Ezer .. Mdm. Josephson  
 —Pavilion, E.

1. *The Free Lance*, romantic drama, in five acts.

Rudolf, the Free Lance .. Mr. I. Maclaren  
 Gottfried von Bergman .. Mr. W. S. Hartford  
 Count Oscar von Bergman .. Mr. F. Royde  
 Otto .. Mr. Arthur Fayne  
 Schmidt .. Mr. F. S. Dawson  
 Nicolas Meyer .. Mr. Basil Dean  
 Hugo Karl .. Mr. J. V. Bryant  
 Herr Schultz .. Mr. G. Westland  
 Princess Hildegard .. Miss Edith Coleman  
 Countess Magda von De Horst .. Miss Katherine Harrington  
 Freda .. Miss Ida Fitzpatrick  
 Frau Schultz .. Miss Gertrude Littlewood  
 —Royal, Leamington.

1. *Second to None*, melodrama, in four acts, by Walter Howard.

Sir R. Greystone, V.C. .. Mr. Louis Norman  
 Capt. Philip Manning .. Mr. Jas. Stillwell  
 Lieut. Archie Ballater .. Mr. T. G. Vane  
 Sergt. Jack Horseman .. Mr. J. G. Maine  
 Harry Wilding .. Mr. Jerrold Heather  
 Frank Wilding .. Mr. Horace Booth  
 Private Flutter .. Mr. Tom Sinclair  
 Private Bertie .. Mr. Eric Wilde  
 Joe Ruggles .. Mr. Allan Carruthers  
 Inspector Trueman .. Mr. Francis Austin  
 Nora .. Miss Maudie Grayson  
 May Greystone .. Miss Violet E. Lawson  
 Nell Greystone .. Miss Ward  
 —Junction, Manchester.

2. *The Palace of Puck*, fantastic comedy, in three acts, by William J. Locke.

Christopher Podmore .. Mr. Frederick Kerr  
 Nora .. Miss Marion Terry  
 Elsie .. Miss Beatrice Terry  
 Widgery Blake (Puck) .. Mr. H. V. Esmond  
 Madge Riadore .. Mr. Ben Webster



*The Palace of Puck (continued).*

Peter Dove ..... Mr. H. Marsh Allen  
 Gilbert ..... Mr. E. W. Tarver  
 Paul ..... Mr. M. Elphinstone  
 Yarker ..... Mr. Harry Norton  
 Rhodanthe ..... Miss Miriam Clements  
 Myra ..... Miss Mona Harrison  
 Lalage ..... Miss Vera Cockburn  
 —Haymarket.

3. *Auntie of the Finger Post*, monologue, by Bertha N. Graham—Cripplegate Inst.

3. *A Snake in the Grass*, episode, by L. S. Hughes—Cripplegate Inst.

4. *The Millennium*, musical extravaganza, written and composed by Harvey de Montmorency.

Mr. Vanderfeller Mr. H. de Montmorency  
 Mr. Rockbilt ..... Mr. W. T. M. Parry  
 Lord Algy ..... Mr. C. R. Johnson  
 Percy de Vere ..... Mr. A. B. Driver  
 Sergt.-Major Bruce ..... Mr. E. Thompson  
 Bill Sykes ..... Mr. D. A. Dryden  
 Larry O'Sullivan ..... Dr. Louis Stevenson  
 Lady Sarah ..... Miss Perry  
 Xinonæ ..... Mrs. Heelia  
 Mariette ..... Miss Ada Dent  
 —Market Hall, Appleby.

4. *Patience*, comic opera, in two acts, written by W. S. Gilbert, composed by Arthur Sullivan. Originally produced at the Opera Comique, April 23, 1881.

Colonel Calverley ..... Mr. Frank Wilson  
 Major Murgatroyd .. Mr. Richard Andean  
 The Duke of Dunstable.. Mr. Harold Wilde  
 Reginald Bunthorne .. Mr. C. H. Workman  
 Archibald Grosvenor .. Mr. John Chulow  
 Mr. Bunthorne's Solicitor.. Mr. R. Greene  
 The Lady Angela ..... Miss Jessie Rose  
 The Lady Saphir ..... Miss Marie Wilson  
 The Lady Ella ..... Miss Ruby Gray  
 The Lady Jane ..... Miss Louie Rene  
 Patience ..... Miss Clara Dow  
 —Savoy.

5. *Die Condottieri*, "Schauspiel, in vier Akten," by Rudolf Herzog. Cast:—

Bartolomeo Coleone .... Herr Albert Heine  
 Giovanni Nemo .... Herr August Weigert  
 Gabriele ..... Herr Hans Andresen  
 Giacomo ..... Herr Paul Wind  
 Madonna Beatrice .. Frau Clara Rabitow  
 Cesare ..... Herr Hans Stock  
 Madonna Isabella .. Frau Herta von Hagen  
 Ein Gesandter ..... Herr Willy Grill  
 Ludovico ..... Herr Joseph Idali  
 Erster, zweiter, dritter Rat .. Herren  
 Theodor Rest, Theodor Ulrich, Carl Winter

Ein Diener des Rats .. Herr Rudolf Exner  
 —Gt. Queen Street (German Season).

5. *The Girl Who Went Astray*, domestic drama, in four acts, by William Hibbert and Fred Bulmer.

Sergeant John Harvey Mr. T. C. Glenville  
 Frank Julian ..... Mr. P. Horton  
 Rupert Murdock ..... Mr. G. Robey  
 Doctor Adolphus Boomer Mr. Evan Roland  
 Jeames Yellowsocks .. Mr. Walter Clarke  
 General Finnegan ..... Mr. R. B. Nevill  
 Rev. John Walker ..... Mr. Fred Power  
 Doctor Norton ..... Mr. Tom Ellis  
 Bowman, P.C. .... Mr. Luke Warden  
 Gussie Seymour ..... Mr. H. Walton  
 John Jobson ..... Mr. Hugh Falkner  
 Molly Bucks ..... Miss Sybil Haughton  
 Lily ..... Little Zara Dare  
 Sarah Sniggins ..... Miss Ethel Whiteley  
 Madge Harvey ..... Miss Gladys Hawthorn  
 Violet Harvey ..... Miss Chrissie Dunbar  
 Zara Lestrange ..... Miss Chrissie Dunbar  
 —Royal, Hyde.

6. *Wee Willie Winkie*, a nursery rhyme pantomime, in three acts, written by H. Weston Wells, music by Frederic Leeds—St. Peter's Hall, Brockley.

6. *The Truth*, comedy, in four acts, by Clyde Fitch.

Tom Warder ..... Mr. Allan Aynesworth  
 Frederick Lindon ..... Mr. Dawson Milward  
 Stephen Roland .... Mr. Dion Boucicault  
 Jenks ..... Mr. Horton Cooper  
 Messenger ..... Mr. Donald Calthrop  
 Eve Lindon ..... Miss Grace Lane  
 Laura Fraser ..... Miss Sybil Carlisle  
 Mrs. Genevieve Crespiigny.. Miss R. Filippi  
 Becky Warder ..... Miss Marie Tempest  
 —Comedy

8. *The Dream of His Life*, fantastic musical play, in one act, written by Albert Chevalier, music by Alfred H. West, being a condensed version of *The Land of Nod*.  
 Professor P. Pinder.. Mr. Albert Chevalier  
 Dr. Percy Goodwin .... Mr. Isidore Marcell  
 Geoffrey Goodwin .. Mr. Stuart Alexander  
 Raha Rantsja ..... Mr. Julian Cross  
 Sims ..... Mr. Harry Brett  
 Mrs. Peter Pinder ..... Miss Keith Lytton  
 Nellie Pinder ..... Miss Dorothy Garden  
 Miss Nadour Pinkerton.... Miss D. Davis  
 —Devonshire Park, Eastbourne

8. *Atonement*, drama, in one act, written by Albert Chevalier.

Rev. P. Cartwright.. Mr. Albert Chevalier  
 George Cartwright ..... Mr. Cyril Fairlie  
 John Gordon ..... Mr. Julian Cross  
 Parker ..... Mr. Philip Durham  
 Mrs. Cartwright ..... Miss Keith Lytton  
 —Devonshire Park, Eastbourne

8.† *When It Was Dark*, S. Buchanan Roger-son's play, with fresh dialogue and scene written by Guy Thorne, the author of the novel. Originally produced at Empire, Cradley Heath, February 9, 1906.

Rev. Basil Gortre ... Mr. Cyril Austen-Lee  
 Constantine Schwabe.. Mr. George H. Pitt  
 Sir Robert Llewellyn .. Mr. B. H. Stanley  
 The Rev. Mr. Byars ... Mr. Henry Heller  
 Hon. Charles Gayfly ... Mr. Millar Wilson  
 Nunc Wallace ..... Mr. George Mortimer  
 Harold Spence .. Mr. W. B. Sommerville  
 Lucifer ..... Mr. Francis Cairns  
 Mr. Ommaney ..... Mr. Arthur Clifton  
 Ionides ..... Mr. D. M. Stormfort  
 Ali-al-Murad ..... Mr. F. Davis  
 Ibram ..... Mr. A. Watts  
 Hassan ..... Mr. W. Shaw  
 Alphonse ..... Mr. Allen Johnson  
 Helena Byars ..... Mrs. Morton Powell  
 Grace Goldeye ..... Miss Bessie Ellis  
 Flossie Lovegay ..... Miss E. Ross  
 Minnie Golightly ..... Miss G. May  
 Gertrude Hunt .. Miss Elizabeth Watson  
 —West London.

9. *The Pick of the Bunch*, musical comedy, in two acts, by Charles Carey, lyrics by Buckstone Clair and Charles Wilmot, music by Louis Laval and Harry W. Wellmon.

Halliwell Menit ..... Mr. Charles Carey  
 Col. Joseph Menit.. Mr. H. Buckstone Clair  
 Nancy ..... Miss M. Sadie  
 Martin ..... Mr. Algernon W. Lee  
 Dick Seymour ..... Mr. Harold Wantage  
 Nellie Mather .. Miss Madge Christopher  
 Ruth Gay ..... Miss Eva Ellis  
 Wilhelmina ..... Miss Nellie James  
 Alice ..... Miss Gladys Glynn  
 Joan ..... Miss Sybil Glynn  
 Mary ..... Miss Mabette May  
 Minette ..... Miss Elsie May



*The Pick of the Bunch (continued).*

Gladys Paule ..... Miss Minnie Seymour  
 Ida Downe ..... Miss Loudolph Barrett  
 Stella Austin ..... Miss Claire Barrington  
 Julia Green ..... Miss Madge Lacey  
 Ethel Fancourt ..... Miss Mabel Colman  
 Nancy Cliffe ..... Miss Eunice Euston  
 Nora Fossel ..... Miss Elaine Gray  
 Freda Holmes ..... Miss Babs Christopher  
 Jack Nesby ..... Mr. Harold Clemence  
 Thomas ..... Mr. W. Millard  
 Charlie Austin ..... Mr. Charles Sainbrian  
 James ..... Mr. Bertram Gunnel  
 Tiny Tim ..... Little Tom Lewis  
 —R.C., Kingston

8 *Le Petit Duc*, comic opera, book by Meilhac and Halévy, music by Charles Lecocq, English version, *The Little Duke*, by Clement Scott and B. C. Stephenson, produced at the Philharmonic, Islington, April 27, 1878—Coronet.

8. *The Last of His Race*, Indian romance, in four acts, by Donald McLaren, originally produced in America under the title of *The Redskins*.

Lonawonda ..... Mr. H. Reeves-Smith  
 Sheanagua ..... Mr. Arthur Poole  
 Cagawicka ..... Mr. L. Ashton-Jarry  
 Gangwar ..... Mr. Edward Beecher  
 Wangosh ..... Mr. Richard Norton  
 Medicine Man ..... Mr. Edwin Palmer  
 Matawagnon ..... Mr. Algernon Syme  
 Niatawa ..... Mr. Philip Cunningham  
 Toscamela ..... Mr. E. Wilson  
 Kolonek ..... Mr. Henry White  
 Adulola ..... Miss May Chevallier  
 Lashota ..... Miss Margaret Murch  
 Tana-Mongosh ..... Miss Edith Matt  
 Fawn ..... Miss Winifred Ingham  
 Hara ..... Miss Beatrice Hodson  
 Tanoi ..... Miss Ella Manton  
 —Royal, Glasgow.

9.† *Votes for Women*, dramatic tract, in three acts, by Elizabeth Robins.

Lord John Wynnstay .. Mr. Athol Forde  
 Hon. Geoffrey Stonor .. Mr. C. A. Smith  
 Mr. St. John Greatorex Mr. E. H. Clark  
 Mr. R. Farnborough .. Mr. P. C. Greene  
 Mr. Freddy Tunbridge Mr. Percy Marmont  
 Mr. Allen Trent ..... Mr. Lewis Casson  
 Mr. Walker ..... Mr. Edmund Gwenn  
 Lady John Wynnstay.. Miss Maud Milton  
 Mrs. Heriot ..... Miss Frances Ivor  
 Miss Vida Levering .. Miss W. Matthison  
 Miss Beatrice Dunbarton.. Miss MacKinlay  
 Mrs. F. Tunbridge.. Miss Gertrude Burnett  
 Miss Ernestine Blunt.. Miss Dorothy Minto  
 A Working Woman .. Miss Agnes Thomas  
 —Court.

10.† *The Giant's Bride*, new version of a musical extravaganza, in two acts and three scenes, by R. N. De Beauvais (originally produced at Ancester in February, 1906)—Town Hall, High Wycombe.

11. *Die Gold'ne Eva*, comedy, in three acts, by Franz von Schoenthan and Franz Koppel-Eilfeld.

Frau Eva ..... Frau Herta von Hagen  
 Barbara ..... Fräulein Ida Gersy  
 Ursel ..... Fräulein Else Steele  
 Christoph ..... Herr Paul Wind  
 Peter ..... Herr August Weigert  
 Friedl ..... Herr Karl Winter  
 Ritter Hans von Schwetzingen

Herr Hermann Merz  
 Graf Teck ..... Herr Hans Stock  
 Gräfin Agnes .... Fräulein Elsa Gademann  
 —Cit. Queen Street (German Season).

13.\* *The Liars*, comedy in four acts, by Henry Arthur Jones. Originally produced at the Criterion, October 6, 1897.

Sir Christopher Deering.. Chas. Wyndham  
 Edward Falkner..... Mr. Thalberg Corbett  
 Gilbert Nepean ..... Mr. Eille Norwood  
 George Nepean ..... Mr. Bertram Steer  
 Freddie Tatton ..... Mr. Sam Sothorn  
 Archibald Coke ..... Mr. H. Kemble  
 Walter ..... Mr. Herbert Dansey  
 Taplin ..... Mr. Reginald Walter  
 Gadsby ..... Mr. L. White  
 Footman ..... Mr. John Cabourn  
 Mrs. Crespin ..... Miss Granville  
 Beatrice Ebernoe .. Miss Dorothy Thomas  
 Dolly Coke..... Miss Catherine Dupont  
 Ferris ..... Miss Frances Vine  
 Lady Tatton..... Miss Spencer-Brunton  
 Lady Jessica Nepean.... Miss Mary Moore  
 —Criterion.

15.\* *La Fille de Madame Angot*, comic opera, by Lecocq—Coronet.

15. *A Boatswain's Mate*, play, in one act, by W. W. Jacobs and Herbert C. Sargent (adapted from W. W. Jacobs's story of the same title).

Mrs. Waters .... Miss Ethel Hollingshead  
 George Benn ..... Mr. W. E. Richardson  
 Ned Travers ..... Mr. George F. Tully  
 —Wyndham's.

15. *Die Biberpelz*, comedy, in four acts, by Gerhart Hauptmann (produced at the Court under the title of *The Thieves' Comedy*, March 21, 1905)—Great Queen Street (German season).

15. *Visions of the Past*, musical playlet—Grand, Brighton.

16.† *Teddy Travers*, comedy, in three acts, by O. Percy Martin.

Rev. James Marsden.. Mr. Chas. F. Frost  
 Frank Marsden..... Mr. H. Alex. Forrest  
 Teddy Travers ..... Mr. Sidney Smith  
 Philip Everest ..... Mr. Montague Lewis  
 Thomas Trent ..... Mr. Leonard James  
 Jack Barker ..... Mr. George H. Chappell  
 Mrs. Jane Marsden.... Miss I. E. C. Frost  
 Enid Marsden ..... Miss Joan Brooke  
 Mabel Field ..... Miss Margaret Martin  
 Lucy ..... Miss Daisy Jockel  
 —Ladbroke Hall.

16.\* *Clancarty*, slightly revised version of *Lady Clancarty*; or, *Wedded and Wooded*, play, in four acts, by Tom Taylor. Originally produced at the Olympic, March 9, 1874.

King William III..... Mr. W. Mackintosh  
 The Earl of Portland... Mr. A. E. George  
 Lord Woodstock..... Mr. Owen Roughwood  
 Lord Spencer..... Mr. Franklyn Dyall  
 Sir George Barclay..... Mr. H. J. Carvill  
 Sir John Friend..... Mr. S. B. Breerton  
 "Scum" Goodman..... Mr. Herbert Jarman  
 Charnock ..... Mr. W. Wilson  
 Rokewood ..... Mr. W. L. Schonberg  
 Vaughan ..... Mr. G. Ronald  
 Knightly ..... Mr. S. J. Warmington  
 Officer of Guard.. Mr. A. Caton Woodville  
 Tremlett ..... Mr. P. Digan  
 James Hunt ..... Mr. J. H. Irvine  
 Gille ..... Mr. Shiel Barry  
 Clink ..... Mr. F. W. Trott  
 Lord Clancarty ..... Mr. Lewis Waller  
 The Princess Anne..... Miss Eleanor May  
 Lady Betty Noel.. Miss Adrienne Augarde  
 Susannah ..... Miss Dora Barton  
 Mother Hunt ..... Miss Leonora Braham  
 Lady Clancarty..... Miss Evelyn Millard  
 —Lyric

17. *Die Von Hochsattel*, comedy, in three acts, by L. Stein and L. Heller.  
Adalbert, Freiherr von Hochsattel  
Herr Carl Willam Bühler a. G.  
Dorothea ..... Fräulein Ida Gersy Ulrich ..... Herr Paul Breitfeld  
Ehrengard ..... Fräulein Hedwig Mahr  
Von Rosenstock ..... Herr Hans Andresen  
Rosa .... Frau Ida Müller-Bardou a. G.  
Hedwig ..... Fräulein Elsa Steele  
Adolph Rosenstock ..... Herr Carl Winter  
Graf Wilms ..... Herr Hans Stock  
Adler ..... Herr Hermann Merz  
Gotthold ..... Herr Paul Wind  
Fritz ..... Herr Willy Grill  
Hans ..... Herr Willy Schmidt  
Körnlein ..... Herr Fritz Rau  
—Great Queen Street (German season).
- 17.† *Tom Jones*, comic opera, in three acts (founded on Henry Fielding's novel), by A. M. Thompson and Robert Courtneidge, with lyrics by Charles E. Taylor, and music by Edward German. Originally produced Prince's, Manchester, March 30.  
Tom Jones ..... Mr. C. Hayden Coffin  
Mr. Allworthy ..... Mr. John Morley  
Bliffl ..... Mr. Arthur Soames  
Benjamin Partridge ..... Mr. Dan Rolyat  
Squire Western ..... Mr. Ambrose Manning  
Gregory ..... Mr. Jay Laurier  
Grizzle ..... Mr. Walter L. Rignold  
Dobbin ..... Mr. Reginald Crompton  
Squire Cloddy ..... Mr. Harry Cottell  
Pimlott ..... Mr. D. Percival  
Tony ..... Mr. W. Biddlecombe  
An Officer ..... Mr. H. Welchman  
Highwaymen, Messrs. Melville & Derriek  
Postboy ..... Mr. Woodin  
Walter ..... Mr. Carr Evans  
Colonel Hamstead ..... Mr. Rupert Mar  
Tom Edwardes ..... Mr. Manners  
Colonel Wilcox ..... Mr. Dalmuir  
Honour ..... Miss Carrie Moore  
Miss Western ..... Miss Marie Dabtra  
Lady Bellaston ..... Miss Dora Rignold  
Eloff ..... Miss Dorothy Ward  
Hostess of the Inn ..... Miss Florence Parfrey  
Bessie Wiseacre ..... Miss Minna Green  
Letty Wheatcroft ..... Miss Annie Heenan  
Rosie Lucas ..... Miss Cicely Courtneidge  
Susan ..... Miss Maud Thornton  
Betty ..... Miss Mabel Newcome  
Peggy ..... Miss Fay Temple  
Sophia ..... Miss Ruth Vincent  
—Apollo.
17. *Tales of Hoffmann (Hoffmann's Erzählungen)*, Jacques Offenbach's fantastic opera.  
CHARACTERS IN PROLOGUE AND EPILOGUE.  
Hoffmann ..... Herr Jean Nadolovitch  
Niklaus ..... Fräulein Ery S. Urban  
Lindorf ..... Herr Rudolf Hofbauer  
Luther ..... Herr Willy Fabian  
Andreas ..... Herr S. Borodin-Delwary  
Nathanael ..... Herr Bernhard Bötel  
Hermann ..... Herr Max Begemann  
Stella ..... Fräulein H. Franzillo-Kauffmann  
CHARACTERS IN THE PLAY.  
Hoffmann ..... Herr Jean Nadolovitch  
Niklaus ..... Fräulein Ery S. Urban  
Cochenille, Pitschinaccio, and Franz  
Herr Stephen Borodin-Delwary  
Schlehmil ..... Herr Wilh Brose  
Spalanzani ..... Herr Peter Kleuder  
Crespel ..... Herr Hans Thomasehek  
Coppelius, Dapertutto, and Mirakel  
Herr Rudolf Hofbauer  
A Voice ..... Fräulein Anna Willner  
Olympia, Giulietta, and Antonia  
Fräulein Hedwig Franzillo-Kauffmann  
—Adelphi (German season).
18. *The Rivin' o' the Moon*, four-act melodrama, by H. Gerald Ransley.  
Shaun O'Farrell ..... Mr. Gerald Ransley  
Dennis O'Hara ..... Mr. Herbert Lawrence  
Mr. O'Sullivan, J.P. .... Mr. Chas. Robinson  
Matt Plunkett ..... Mr. Chas. W. Diamond  
Father Keogh ..... Mr. Clarke  
Jock McIntyre ..... Mr. J. Sidney Gorrie  
Corporal Williams ..... Mr. Wm. Burrows  
Dan O'Halloran ..... Mr. Leon D'oyle  
Phelim O'Rourke ..... Mr. Frank Pearson  
Molly O'Halloran ..... Miss Ethel Caine  
Bridget O'Halloran ..... Miss Annie Fell  
Lady C. Hamilton ..... Miss Winnie Bromley  
—College Hall, Liverpool.
18. || *The Gittie*, comedy, in three acts, by Margery Stanley Clarke.  
Gregory Gaul ..... Mr. Alfred Smithers  
Captain Curtis ..... Mr. Edwin Barnes  
Sport ..... Mr. S. H. Swan  
Mrs. Vullamy ..... Miss G. Worth Daffern  
Avice Vullamy ..... Miss W. Williamson  
Old Nurse ..... Miss May Keller  
Footman ..... Mr. G. Allan Fortescue  
Maid ..... Miss Kate Connell  
Mrs. St. Hyllery ..... Miss D. Mease-Smith  
—Ladbroke Hall.
18. *For Her Sake*, drama, in four acts, by William Roberte and Ben Landeck.  
Prince Vladimir Walanoff .. Mr. H. Ford  
Gregorovitch ..... Mr. Arthur Elwyn  
Nicholas Nicholoff .. Mr. Robert Faulkner  
General Pauloff .... Mr. Charles Williams  
Lieut. Rostow .... Mr. Dermot FitzGibbon  
Lord Chumley Hargreaves. Mr. Fred Beck  
Ivan ..... Mr. Fred Hillard  
Patrick ..... Mr. Harry Benson  
Rensenski ..... Mr. Henry Russell  
Paulanoff ..... Mr. T. Sharp  
Libinski ..... Mr. F. Leyland  
Zouloff ..... Mr. Fred Scott  
Sergius ..... Mr. C. Stevens  
Princess Walanoff ..... Miss N. Lauraine  
Miss Phyllis Gray ..... Miss Ella Dixon  
Amelia Jane ..... Miss Amy Maitland  
Olga ..... Miss Mabel Mannering  
—O.H., Cheltenham.
19. *The Coping Stone*, play, in four acts, by Gerald Lawrence.  
John Babbington .. Mr. Stanley Harrison  
Lucien Babbington Mr. Charles Cartwright  
Henry Babbington. Mr. Charles Collette  
Lawrence Allington .. Mr. Lionel Belmore  
The Hon. Jack Lancing. Mr. G. Lawrence  
Rev. Archibald Piggott. Mr. A. B. Tapping  
Geoffrey Courtley ..... Mr. D. Bryan  
Marjory Graham ..... Miss Fay Davis  
Agnes Gray ..... Miss Helen Vicary  
Helena Courtley .. Miss Clarissa Selwynne  
Mary ..... Miss Beatrice Cavenor  
Brown ..... Miss Lillie Cavenagh  
—D.P., Eastbourne.
20. *Fand*, play in verse, in two acts, by Wilfred Scawen Blunt.  
Cuchulain ..... Mr. F. J. Fay  
Conchubar ..... Mr. Arthur Sinclair  
Laeg ..... Mr. J. M. Kerrigan  
Laegaire ..... Mr. Ernest Vaughan  
Lugal ..... Mr. J. A. O'Rourke  
Emer ..... Miss Sara Allgood  
Fand ..... Miss Maile O'Neill  
Eithne ..... Miss Marie-n-Gharbhaigh  
Attendants ..... Miss Brigit-O'Dempsey  
Miss Annie Allgood  
—Abbey, Dublin.



20. *The Lancashire Sailor*, play, in one act, by Brandon Thomas. Originally produced at Terry's, June 6, 1891.  
 Alice ..... Miss Ruth Nightingale  
 Martha ..... Miss Mollie Robertson  
 Alfred ..... Mr. M. Wetherell  
 Mr. Erasmus Ellerby Mr. Edward Compton  
 Ralph Ormerod .... Mr. Walter Beaumont  
 —Royal, York.
20. *The Judgment of Pharaoh*, romantic spectacular play, in four acts, by Alfred C. Calmour (previously produced, under the title of *Jevan, the Prodigal Son*, at Queen's, Manchester, October 30, 1905).  
 Pharaoh ..... Mr. Brandon Thomas  
 Pharus ..... Mr. Edmund Gurney  
 Neziah ..... Mr. James Fernandez  
 Jevan ..... Mr. Vincent Clive  
 Jethro ..... Mr. Edward Sorley  
 Diomedes ..... Mr. Cecil Fowler  
 Canopus ..... Mr. Henry Worrall  
 Rames ..... Mr. Selwyn Seymour  
 The High Priest ..... Mr. Austin Milroy  
 Simeon ..... Mr. Frank Collins  
 Miriam ..... Miss Nora Lancaster  
 Mione ..... Miss Cecil Cromwell  
 Cleo ..... Miss Rachel Warre  
 Amarna ..... Miss Shelley Calton  
 Rachel ..... Miss Betty Castle  
 1st Sybil ..... Miss Ida Calver  
 2nd Sybil ..... Miss Marjorie Day  
 3rd Sybil ..... Miss Vivian Stafford  
 1st Egyptian ..... Miss Kitty Carew  
 2nd Egyptian ..... Miss Ethel Verdi  
 3rd Egyptian ..... Miss Jennings  
 —Scala.
22. *The End Crowns All*, comedy drama, in four acts, by Augusta Tullock.  
 Prince Borinsky ..... Mr. Roy Milton  
 Lord Arthur Lyndhurst .. Mr. Max Coutts  
 Clifford Barrington .. Mr. Edward Vivian  
 Ivan Spava ..... Mr. Arthur Plummer  
 Rev. Samsone Gone .... Mr. Wm. de Lacy  
 John Jubbs ..... Mr. George Byrne  
 Edwin Romaine .... Mr. Hugh W. Travers  
 Boris ..... Mr. Charles Robinson  
 Policeman D 53 ..... Mr. Donald Stuart  
 Lola Ivanwitch ..... Miss Amber Wyville  
 Enid Romaine ..... Miss Cora Linda  
 Birdie Going ..... Miss Nellie Fern  
 Mrs. Cleo Jubbs ..... Miss Rosie Watson  
 Harris ..... Miss Fay Norton  
 Vera Romaine .... Miss Augusta Tullock  
 —Royal, Ilkeston.
22. *Hans Hucklebein*, farce, by Oscar Blumen-thal and Gustav Kadelburg—Great Queen Street (German Season).
22. *The Sunken Bell*, Gerhart Hauptmann's fairy play, in five acts, rendered into English verse by Charles Henry Meltzer.  
 Heinrich ..... Mr. Sothern  
 Magda ..... Miss Kruger  
 Their Children ..... Miss Betty Green  
 ..... Miss Freda Green  
 A Neighbour ..... Miss Alexander  
 The Vicar ..... Mr. Crompton  
 The Schoolmaster ..... Mr. Aspland  
 The Barber ..... Mr. Anderson  
 Old Wittikin ..... Miss Clifton  
 Rautendelein ..... Miss Marlowe  
 The Nickelmanna ..... Mr. Buckstone  
 The Wood Sprite ..... Mr. Eric  
 First Elf ..... Miss Clement  
 Lady Mary Meldreth .. Miss Lillian Tweed  
 Duchess of Knightsbridge .. Miss Bartlett  
 Priscilla ..... Miss Mary Deverell  
 Second Elf ..... Miss Lamison  
 Third Elf ..... Miss Sanford  
 Fourth Elf ..... Miss Hammond  
 —Waldorf.
22. *Noah's Ark*, musical extravaganza, in two acts, words and music by Clare Kummer—Bijou, Bayswater.
23. *Love's Labour's Lost*, Shakespeare's comedy.  
 Ferdinand ..... Mr. Clarence Derwent  
 Biron ..... Mr. F. R. Benson  
 Longaville ..... Mr. Murray Carrington  
 Dumain ..... Mr. George Buchanan  
 Boyet ..... Mr. H. O. Nicholson  
 Mercade ..... Mr. J. Moffatt Johnston  
 Don Adriano de Armado  
 ..... Mr. Edward A. Warburton  
 Sir Nathaniel ..... Mr. Percy D. Owen  
 Holofernes ..... Mr. G. F. Hannan-Clark  
 Dull ..... Mr. Fred G. Worlock  
 Costard ..... Mr. George R. Weir  
 Moth ..... Miss Leah Hanman  
 A Forester ..... Mr. Charles Warburton  
 Princess ..... Miss Helen Haye  
 Rosaline ..... Mrs. F. R. Benson  
 Maria ..... Miss Gwladys Wynne  
 Katharine ..... Miss Cissie Saumarez  
 Jaquenetta ..... Miss Regina Laurence  
 —Memorial, Stratford-on-Avon.
23. *The Duel*, play, in three acts, by Henri Lavedan.  
 Father Daniel ..... Mr. Bouchier  
 Monseigneur Boleyn .. Mr. Syd. Valentine  
 Sir Paul Forester, M.D. .. Mr. C. Keightley  
 Major Lord Townley .. Mr. Chas. Goodhart  
 A Chinaman ..... Mr. Alfred Bristowe  
 Servant ..... Mr. G. Harrison Carter  
 Footman ..... Mr. Douglas Imbert  
 Duchess of Severn .. Miss Violet Vanbrugh  
 Martha ..... Mrs. Herbert Bennett  
 A Nurse ..... Miss Eva Killick  
 —Garrick.
23. *Needles and Pins*, play, in four acts, by J. H. McCarthy—Hippodrome, Margate.
24. *Priscilla and the President*, farce-romance, in three acts, by Charles M. Heslop.  
 William Bassendyne .. Mr. Arthur Hare  
 Loftus ..... Mr. Ernest Trevor  
 General Laranagas .. Mr. Dean Williams  
 Captain O'Hara ..... Mr. Sam Roberts  
 Bill ..... Mr. Guy Docwra  
 Mr. Crayford ..... Mr. Chas. Locke  
 Marbury ..... Mr. F. S. Botting  
 The Army ..... Messrs. Soure  
 Annabel Crayford .. Miss Violet Simmons  
 —O.H., Wakefield.
24. *Jeanne D'Arc*, play, in five acts, by Percy MacKaye.  
 AT DOMREMY.  
 Jacques D'Arc ..... Mr. Crawley  
 Pierre D'Arc ..... Mr. Rice  
 Colin ..... Mr. Howson  
 Gérard ..... Mr. Eric  
 Gérardin ..... Mr. Aspland  
 Perrin ..... Mr. Kelly  
 Jeanne D'Arc ..... Miss Marlowe  
 Hauvette ..... Miss Clement  
 Isabelle ..... Miss Lamison  
 Menquette ..... Miss Hammond  
 Knitting Woman ..... Miss Wilson  
 St. Michael ..... Mr. Anderson  
 St. Margaret ..... Miss Kruger  
 St. Catherine ..... Miss Sanford  
 The "Ladies of Lorraine," i.e., the  
 Fairies of the Tree—Miss Reicher, Miss  
 Cobourn, Miss Gray, Miss Wharton, and  
 Miss Baird.
- IN FRANCE.  
 Charles VII. .... Mr. Lewis  
 Jean, Duc D'Alençon .. Mr. Sothern  
 Seigneur de la Trémouille .. Mr. Mawson  
 Regnault de Chartres .. Mr. Reicher  
 René de Boulogny ..... Mr. Hampden  
 Vendôme ..... Mr. Dabney



*Jeanne D'Arc (continued).*

Dunois .....	Mr. Taylor
Marshal La Hire .....	Mr. Buckstone
Jean de Metz .....	Mr. Aspland
Bertrand de Poulangy .....	Mr. Walsh
Pasquereau .....	Mr. Crompton
Pigachon .....	Mr. Howson
Master Séguin .....	Mr. Spiers
Brother Richard .....	Mr. Harris
Louis de Contes .....	Freda Green
Pierre Cauchon .....	Mr. Vibart
Nicolas Loiseleur .....	Mr. Arthur Flavy
A Tailor .....	Mr. Conklin
A Bootmaker .....	Mr. Turnley
John Gris .....	Mr. Rabon
Adam Goodspeed .....	Mr. Robertson
An English Herald .....	Mr. Kelly
Catherine de la Rochelle .....	Miss Kruger
Diane .....	Miss Clement
Athénie .....	Miss Lamison

## AT ROUEN.

Brother Martin Ladvenu .....	Mr. Kelly
Captain of English Guard .....	Mr. Aspland
First English Guard .....	Mr. Walsh
Second English Guard .....	Mr. Taylor
Third English Guard .....	Mr. Rabon
Voice of the Judge's Clerk .....	Mr. Reicher

—Waldorf.

24. *Good Old Gadesby*, farcical play, in three acts, adapted for the English stage by Emily Frädersdorff.

Col. Grantham ..	Mr. A. J. Frädersdorff
Capt. Fred Grantham ..	Mr. J. Oldfield
Sir Wm. Mowbray ..	Mr. R. Collis
Percy Rothwell and Cabman ..	Mr. A. E. Frädersdorff
Morton ..	Mr. F. Oosterveen
Mrs. Grantham ..	Miss G. Hart
Lillian ..	Miss E. Macnab
Mrs. Pearson ..	Miss G. Elwes
1st Officer ..	Mr. Drawbridge
2nd Officer ..	Mr. Oosterveen
Gadesby ..	Mr. W. B. Garrett

—Public Hall, Hastings.

24. *Poor Punchinello*, dramatic episode, in one act, by W. G. Barnett-Garrett.

Punchinello ..	Mr. W. G. Barnett-Garrett
Tonio ..	Mr. R. Collis
Netta ..	Mrs. R. Collis

—Public Hall, Hastings.

25. *Mr. George*, comedy, in three acts, by Louis N. Parker.

John March .....	Mr. Charles Hawtrey
Timothy Finny .....	Mr. O. B. Clarence
Godfrey .....	Mr. Hubert Harben
Harry Fryer .....	Mr. Charles Troode
Robert Sampson .....	Mr. Russell Norrie
Peter .....	Mr. Henri Laurent
Miss Judith .....	Miss Alice Beet
Miss Tabitha .....	Miss Gwynne Herbert
Miss Fanny Patton .....	Miss Alice Russon
Mr. Chas. Vulliamy ..	Mr. Arthur Playfair
Miss Perceval .....	Miss Billie Burke

—Vaudeville.

25. *Jemmy*, play in one act, by Louis N. Parker.

Mr. Bates .....	Mr. O. B. Clarence
Jack Fennimore .....	Mr. Hubert Harben
Mrs. Bates .....	Mrs. Campbell Bradley
Jane Emily .....	Miss Frances Wetherall

—Vaudeville.

26. *Othello*, English version of Verdi's *Otello*. Played by the Carl Rosa Opera Company.

Othello .....	Mr. Julius Walther
Iago .....	Mr. Charles Victor

*Othello (continued).*

Cassio .....	Mr. Charles le Sueur
Roderigo .....	Mr. Arthur Hyde
Lodovico .....	Mr. John Ebbeler
Montano .....	Mr. Frederick Clendon
A Herald .....	Mr. Alec Richard
Emilia .....	Mdme. Marie Alexander
Desdemona .....	Miss Grace Nicoll

—Marlborough, N.

26. *After Seven Years*, dramatic sketch, by Marie Mugeridge.

Mr. Gracefield ..	Mr. J. W. Wood-Ingram
Will Somers ..	Mr. J. Edgar Stevenson
Mrs. Brooks .....	Miss Estelle Despa
Nellie Brooks ..	Miss Marie Mugeridge

—Royal, Belfast.

27. *Mrs. Wiggs of the Cabbage Patch*, comedy, in three acts, by Alice Hegan Rice and Anne Crawford Flexner.

Mrs. Wiggs ....	Mrs. Madge Carr Cook
Lovey Mary ....	Miss Bessie Barriscale
Miss Hazy .....	Miss Louise Closser
Miss Lucy .....	Miss Florence Busby
Mrs. Eichorn .....	Miss Grace Griswold
Mrs. Schultz ....	Miss Bertha Livingston
Asia .....	Miss Loretto Healy
Australia .....	Miss Edith Story
Europea .....	Miss Pearl Egan
Mr. Stubbins ....	Mr. Frederick Burton
Mr. Wiggs .....	Mr. Forrest Robinson
Mr. Bob .....	Mr. Frank Conor
Billy Wiggs .....	Mr. Thomas Kelly
Chris. Hazy .....	Mr. Gus Wilkes
Tommy .....	Miss Dolly Sommers
H. Hunkerdunkus Jones .....	Mr. R. Allen
Deputy Sheriff .....	Mr. George Parker
Brother Spicer .....	Mr. K. Rivington
Deacon Bagby .....	Mr. George Downing
Mr. Eichorn .....	Mr. T. Swenn
Joe Eichorn .....	Mr. Frank Byrne
Micky Viney .....	Master Richard Storey
Tina Viney .....	Miss Dorothy Forsyth
Lena Krasmier .....	Mrs. Storey
Postman .....	Mr. G. Howard
Eddie .....	Master Charles Barriscale

—Terry's.

29. *A White Demon*, drama, in four acts, by Chas. Freeman.

Dr. Richard Leyton ..	Mr. Charles Freeman
Robert Elliott ..	Mr. Charles Lodge-Percy
Coney Brown .....	Mr. G. K. Ashley
Professor Simpson ..	Mr. W. E. Griffiths
Jeremiah Twinkle ..	Mr. Frank Coston
Frank Wilson .....	Mr. Will McNallie
P.C. Bobbin .....	Mr. A. Wilkinson
Hallad .....	Mr. Jack Raitlon
Dick .....	Miss Florrie Driver
Mary de Bean .....	Miss Lily Walker
Lucy Elliott .....	Miss Henrietta Schrier
May Elliott .....	Miss Florence Tench

—Royal, Stratford.

29. *The Return of the Prodigal*, comedy, in four acts, by St. John Hankin. Originally produced at the Court, September 26, 1905.

Samuel Jackson .....	Mr. Eric Lewis
Mrs. Jackson .....	Miss Florence Haydon
Henry Jackson .....	Mr. Dennis Eadie
Eustace Jackson .....	Mr. A. E. Matthews
Violet Jackson .....	Miss Amy Lamborn
Sir John Faringford ..	Mr. Cecil Rose
Lady Faringford .....	Miss Fortescue
Stella Faringford ..	Miss Dorothy Minto
Dr. Glaisher .....	Mr. James Hearn
Rev. Cyril Pratt .....	Mr. Norman Page
Mrs. Pratt .....	Miss Mary Barton
Baines .....	Mr. Edmund Gwenn

—Court.

29.†A *Tight Corner*, light comedy, in three acts, by Herbert Swears. Originally produced Royal, Portsmouth, May 9, 1906.

Jack Hyacinth ..... Mr. Kendal  
Samson Quayle .... Mr. Ernest Hendrie  
Barrington Skews .. Mr. Metcalfe Wood  
Bangham ..... Mr. F. Charles Pool  
Postern ..... Mr. Arrowsmith  
Mrs. Pertwee ..... Miss Dora Fellowes  
Clara ..... Miss Marie Löhr  
Mrs. Hyacinth ..... Mrs. Kendal  
—Coronet.

29. *The Simple (?) Life*, play, in one act, by E. Oswald Brooks and R. C. Jenkins.  
Lord Rawlinson ..... Mr. Harry Bartlett  
Hon. Fitzherbert de Beauchamp

Mr. Harry Kenny  
The Earl of Gower.....Mr. Hal Bentley  
Betta ..... Mr. D. W. Cox  
Marquis of Halesworth..Mr. R. C. Jenkins  
Lady V. Chippendale..Miss Winnie Smith  
Hon. Gladys Warrenner..Miss Ethel Wilson  
—Grand, Swansea.

30.†*Tom's Second Missus*, play, in one act, by M. E. Francis (Mrs. F. Blundell).

Thomas Alty ..... Mr. Arthur Whitby  
Betty Alty ..... Miss Schletter  
Margaret Heptonstall .. Miss Lilian Hole  
—Playhouse.

30.†*The Finding of the Sword*, play, in two scenes, by the Countess of Cromartie, incidental music composed and arranged by John Ansell.

Osra Innis ..... Mr. Matheson Lang  
Lord Colmore ..... Mr. Plowden  
Professor Kéravel ..... Captain Blunt  
James Barrington..Mr. Moore Brabazon  
Muriel ..... Miss Edythe Olive  
—Playhouse.

30.†*Gray Domino*, eighteenth-century play, in two scenes, by Agnes and Egerton Castle.

Lord Mandeville .. Mr. Harold Whitaker  
Beau Stafford .... Mr. Douglas Imbert  
Hon. Dennis O'Hara..Mr. Moore Brabazon  
Prince ..... Mr. Plowden  
Jasper Standish ..... Mr. A. R. Stuart  
Pompey ..... Master Hill Trevor  
Sambo ..... Master Vlasto  
Kitty Bellairs .... Miss Agnes Blundell  
Lydia ..... Miss Egerton Castle  
Lady Standish..Miss Suzanne De Balan  
Lady Flora Dare-Stamer..Miss Van Cutsem  
Rachel Peace .... Miss Elinor Sweetman  
—Playhouse.

30.†*The Enchanted Rose*, play, in one act, by E. Harcourt-Williams (founded on a story by Hans Andersen).

King Frederick ..... Mr. Frank Tyars  
Prince O'Mar..Mr. E. Harcourt-Williams  
Lord Chamberlain .... Mr. Frank Randell  
Ambassador ..... Mr. Patrick Quill  
Queen ..... Miss Ada Mellon  
Princess Isabel ..... Miss E. F. Davis  
Gerda ..... Miss May Holland  
—Royal, Manchester.

30.†*Sappho and the Phaon*, tragedy, in three acts, by Percy MacKaye.

Characters of the Prologue.

Medbury ..... Mr. Tom Reynolds  
Pietro di Selva ..... Mr. Frank Randell  
Dr. Zweifel ..... Mr. Arthur Curtis  
Of the Induction.

Actius ..... Mr. Tom Reynolds  
Sorex ..... Mr. Frank Randell  
Heraclius ..... Mr. Patrick Quill  
Varius ..... Mr. Eric Maxon

*Sappho and the Phaon (continued).*

Q. Horatius Flaccus (Horace) Mr. A. Curtis  
P. Vergilius Maro (Virgil)..Mr. Rae Cook  
Naevoleia ..... Miss Sybil Noble

Of the Prelude.

Prologus ..... Mr. Eric Maxon

Of the Tragedy.

Phaon ..... Mr. Tom Reynolds  
Bion ..... Miss Elsie Videau  
Alcaeus ..... Mr. Eric Maxon  
Pittacus ..... Mr. Arthur Curtis  
Priest ..... Mr. H. R. Cook  
Sappho ..... Miss Sybil Noble  
Anactoria ..... Miss Ada Mellon  
Atthis ..... Miss E. F. Davis  
Thalassa ..... Miss May Holland  
—Royal, Manchester.

30.||*Dick* —?, comic opera, in two acts, written and composed by E. W. Pritchard and H. J. Boden.

Dick Winter ..... Mr. P. V. Wisbey  
Arthur Snell ..... Mr. E. Shade  
Geo. Bowman ..... Mr. H. Glaister  
Colonel Lester ..... Mr. H. J. Boden  
Colonel Murray ..... Mr. H. James  
Chapman ..... Mr. C. Tyms  
Parker ..... Mr. M. Harrison  
Barney ..... Mr. McCall Chambers  
Miss Millard ..... Miss E. Drake  
Mrs. Bowman ..... Miss E. Glaister  
First Fisher Girl ..... Miss S. Stark  
Violet Millard ..... Miss L. Pritchard  
—Surrey Masonic Hall.

## MAY.

1.†*Spectres of the Sanctum*, a theosophical and spiritualistic sketch, by Mr. J. N. Maskelyne.

Dr. Cunningham .... Mr. J. N. Maskelyne  
Mdme. Cunningham ..Miss H. McCulloch  
Kitty Fay ..... Miss Cassie Bruce  
George Smith ..... Mr. Edward Morehen  
Slocombe ..... Mr. J. B. Hansard  
Dick Sage ..... Mr. Charles Glenrose  
—St. George's Hall, W.

1.†*The Lady of Haigh; or, A Wife's Penance*, an historical, legendary, romantic drama, in four acts and nine scenes.

Sir William Bradshaigh..Mr. J. McNally  
Richard ..... Master Harry Hughes  
Sir Osmond Nevill ..... Mr. Samuel Grime  
Father Adam Clideroe ...Mr. S. Benson  
"Humpty" Lathom... Mr. Weyten-Hope  
Giles Dauber ..... Mr. Bass  
Darby Grimshaw ..... Mr. H. Bannister  
Ap-Gryflyth ..... Mr. Molyneux  
Ap-Reece ..... Mr. Taylor  
Lady M. Bradshaigh..Miss A. P. Gradwell  
Dame Bradshaigh... Mrs. Charles Grime  
Madge Dauber ..... Miss Carolus  
Phœbe ..... Miss Garrick  
—Court, Wigan.

1. *Brewster's Millions*, comedy, in four acts, written by Messrs. Winchell Smith and Byron Ongley.

Montgomery Brewster..Mr. G. du Maurier  
Charlie Harrison ..... Mr. J. L. Mackay  
Archie Golding ..... Mr. Louis Goodrich  
Joseph McCloud ..Mr. F. Percival Steven  
Frank Bragdon ..... Mr. George Lestock  
Tommy Smith ..... Mr. Courtenay Foote  
Horace Pettinghill..Mr. Vernon Davidson  
Jack Gardiner ..... Mr. Arthur Minton  
Mr. Grant ..... Mr. Edward Sass  
Colonel Drew .... Mr. Clarence Blakiston



*Brewster's Millions (continued).*

Rawles ..... Mr. Arthur B. Murray  
 Thomas ..... Mr. W. Fazan  
 Monsieur Bargie .... Mr. George Bellamy  
 Captain Perry ..... Mr. Webb Darleigh  
 First Officer ..... Mr. W. Hewetson  
 Quartermaster ..... Mr. Eric Lennard  
 First Sailor ..... Mr. H. Attwater  
 Second Sailor ..... Mr. Stewart Dawson  
 Third Sailor ..... Mr. A. Dallas  
 First Office Boy ..... Mr. C. Hersee  
 Second Office Boy ..... Mr. R. Allistone  
 Swearengen Jones .. Mr. George Spelvin  
 Mrs. Dan de Mille .... Miss Mollie Lowell  
 Janice Armstrong .... Miss Evelyn D'Alroy  
 Barbara Drew ..... Miss Hazel Thompson  
 Trixie Clayton ..... Miss Kitty Melrose  
 Miss Boynton ..... Miss Jane May  
 Margaret Gray ..... Miss Beatrice Agnew  
 —The Hicks.

1. *Lady Tatters*, romantic musical play, in three acts, book by Herbert Leonard, lyrics by Roland Carse, and music by Walter Slaughter.

King Charles II. .... Mr. Sidney Brough  
 Lord Rochester .... Mr. Herbert Sparling  
 Earl Ludlow ..... Mr. Oscar Adye  
 Captain Walter Sommerville

Mr. Ivor Foster  
 Sergeant Tom Gurney .. Mr. J. Danvers  
 Matthew Scraby ..... Mr. Powis Pinder  
 Landlord Simon ..... Mr. Algernon Newark  
 Seth Lewys ..... Mr. Walter Passmore  
 Dick Harrold ..... Mr. Courtoise Pounds  
 Piel Merrie ..... Miss Marie George  
 Isabel Scraby ..... Miss Louie Pounds  
 Tatters ..... Miss Claudia Lasell  
 —Shaftesbury.

2. *Romeo and Juliet*, Mr. E. H. Sothern and Miss Julia Marlowe's representation of Shakespeare's play—Waldorf.

3. *Don Quixote*, play in four acts, constructed by G. E. Morrison and R. P. Stewart, written by G. E. Morrison.

The Duke ..... Mr. Clarence Derwent  
 Don Miguel ..... Mr. Murray Carrington  
 Ecclesiastic ..... Mr. Reginald Davis  
 Physician ..... Mr. G. F. Hannam  
 Student ..... Mr. E. S. S. Taylor  
 Steward ..... Mr. Stanley Howlett  
 Courier ..... Mr. Guy Rathbone  
 Page ..... Miss Nancy Holme  
 First Servant ..... Mr. R. McLeod  
 Second Servant ..... Mr. Victor Hardy  
 Laundry Maid ..... Miss Regina Laurence  
 Senor Quixano ..... Mr. F. R. Benson  
 Sancho Panza ..... Mr. Geo. R. Weir  
 Nicholas ..... Mr. George Buchanan  
 The Priest ..... Mr. Percy D. Owen  
 Palamque ..... Mr. E. A. Warburton  
 Barnabas ..... Mr. Clark  
 Samson ..... Mr. Davis  
 Lopez ..... Mr. Moffatt Johnston  
 Gomerz ..... Mr. J. Plumpton Wilson  
 Pedro ..... Mr. Charles Warburton  
 Juan ..... Mr. Howlett  
 Pedrillo ..... Mr. Haines  
 First Girl ..... Miss De Llana  
 Second Girl ..... Miss Bright Morris  
 Puppet Showman ..... Mr. Johnstone  
 Warden of Convicts ..... Mr. Wilson  
 Silk Merchant ..... Mr. McLeod  
 Monk ..... Mr. Hardy  
 Officer ..... Mr. Fred G. Worlock  
 Judge's Messenger ..... Mr. Vanderlip  
 Fat Man ..... Mr. Haines  
 Thin Man ..... Mr. Owen  
 Miller's Boy ..... Miss Dorothea Moss  
 Duchess ..... Miss Mildred Forster  
 Lola ..... Miss Joan Dilla

*Don Quixote (continued).*

Roderiquez ..... Miss Estelle Stead  
 Altisidora ..... Miss Gwladys Wynne  
 Maraquita ..... Miss Leah Hanman  
 Housekeeper ..... Miss Elinor Aickin  
 Antonia ..... Miss Helen Haye  
 —Stratford-on-Avon.

4. *A Christmas Storm*, dramatic episode, by Harry Scratchard.

Old Grasp ..... Mr. Harry Scratchard  
 Nellie ..... Miss Marie Robson  
 —Royal, Smethwick.

4. *A Royal Family*, Captain Robert Marshall's play. Originally produced at the Court, October 14, 1899—Duke of York's.

4. *Lady Selina* of "K," musical comedy, in three acts, book and lyrics by E. C. Mabel Leeds, music by Claude Blakesley Yearsley.

Major Walker ..... Mr. Alec Davidson  
 Colonel Wyatt ..... Mr. E. Christopher  
 Billy Bligh ..... Mr. Charles Bradley  
 Prof. Septimus Stanhope .. Mr. G. Dewar  
 Duke of Camden Town .. Mr. E. Crespan  
 Lieut. Twiggs ..... Mr. Leslie May  
 Sergeant O'Reilly .... Mr. Patrick Duffy  
 Lieut. Warbler ..... Mr. Lewis Morgan  
 Evan Evans ..... Mr. Sefh Jones  
 Captain Blake ..... Mr. R. Mugliston  
 Nancy Gay ..... Miss Marjorie Seymour  
 Mrs. Catch ..... Miss Bertha Allanson  
 Georgina Catch ..... Miss D. Ainsworth  
 Joyce Gay ..... Mrs. Cassie Campbell  
 Suzanne ..... Miss Violet Gould  
 Gwen ..... Miss R. Stephanie  
 Gladwys ..... Miss Nellie Hilton  
 The American Girl Miss Madeleine Holt  
 The Spanish Girl ..... Miss A. Allanson  
 The Dutch Girl ..... Miss Florence Simmons  
 The Japanese Girl ..... Miss L. Percival  
 The Turkish Girl. Mrs. Dorothy Eldridge  
 "Molly," Lady Selina .. Miss E. Taylor  
 —Royal County, Kingston.

6. *The Tiger's Den*, drama, in four acts, by Charles Freeman.

Fifty Fatty ..... Mr. Charles Freeman  
 Capt. Alfred Roper .. Mr. C. Lodge-Percy  
 Capt. Dodd ..... Mr. Will Griffiths  
 Dick Herring ..... Mr. Will McNallie  
 Samuel Gog ..... Mr. Frank Coston  
 P.C. 95 ..... Mr. John Hayes  
 Jack Fatty ..... Mr. G. K. Ashley  
 Detective Moss ..... Mr. Mark Grayland  
 Jennie Jenkins ..... Miss Lilly Walker  
 Mother Fatty .... Miss Henrietta Schrier  
 Ella Heatherington .. Miss Florence Tench  
 —Royal, Stratford.

6. *The Hour*, comedy, in three acts, by Nugent Monck.

Rev. Matthew Lane .. Mr. Fredk. Morland  
 Roy Lane ..... Mr. Arthur Goodsall  
 Esta Lane ..... Miss Lucy Willson  
 Dennis Hinton ..... Mr. Gordon Bailey  
 Kate Brett ..... Miss Clare Greet  
 Charles Craddock .... Mr. Edward Landor  
 Jane Abbott ..... Miss Armine Grace  
 —Bijou, Bayswater.

6. *Cleopatra in Judaea*, play, in one act, written by Arthur Symons.

Herod ..... Mr. Arthur Goodsall  
 Pheroras ..... Mr. Geoffrey Saville  
 Costabaras ..... Mr. Edward Landor  
 Hycarnus ..... Mr. Frederick Morland  
 Phanael ..... Mr. Gordon Bailey  
 Sohemus ..... Mr. Tom Shelford  
 Officer ..... Mr. Edgar Playford



*Cleopatra in Judæa (continued).*

Cleopatra ..... Miss Esmé Beringer  
 Charmian ..... Miss Ina Royle  
 Iras ..... Miss Hilda Bruce Potter  
 —Bijou, Bayswater.

6. *The Brownie and the Piano-tuner; or, The Piano-tuner and the Brownie*, play, in four scenes, written and with incidental music composed by L. E. Lomax.

Farmer Podder ..... Mr. Cecil Pearson  
 Mrs. Podder ..... Miss Cecil Martin  
 Jem, their son ..... Mr. Victor de Nevers  
 Avice, their niece ..... Miss Olga Antony  
 Brownie Tom. Master Alfred Grover Quaife  
 Brownie Dick ..... Master S. de Groot  
 Brownie Harry ..... Master V. Harris  
 —Royal College of Music.

7.\* *Prunella; or, Love in a Dutch Garden*, pierrot play, in three acts, by Laurence Housman and Granville Barker, music by Joseph Moorat.—Court.

7. *A Brier Rose*, comedy, in three acts, by H. Little.

Carstairs, sen., J.P. .... Mr. Harold Wright  
 Evan Carstairs ..... Mr. E. W. Hart-Cox  
 Gaffer Dave ..... Mr. J. Graham Gillam  
 Billy ..... Mr. A. Lewis Gillam  
 Zakky ..... Mr. E. T. Green  
 Walter ..... Mr. F. W. Taylor  
 Jonathan Jumble ..... Mr. James Wood  
 Thomas Jones ..... } Mr. A. G. Jenkinson  
 Village Constable .....  
 Marjorie Sommers ..... Miss E. Guenigault  
 Peggy ..... Miss Kathleen Waters  
 —Cripplegate Institute.

8. *Strongheart*, American comedy-drama, in four acts, by William C. de Mille.

Taylor ..... Mr. Harrison Ford  
 Ross ..... Mr. Richard Sterling  
 Reade ..... Mr. David Todd  
 Thorne ..... Mr. Sydney Ainsworth  
 Fred Skinner ..... Mr. F. A. Turner  
 Frank Nelson ..... Mr. Francis Bonn  
 Dick Livingston ..... Mr. Richard Bennett  
 Billy Saunders ..... Mr. Frank J. McIntyre  
 Siegfried ..... By Himself  
 Soangataha ..... Mr. Robert Edeson  
 Mrs. Nelson ..... Miss Amy Ravenscroft  
 Molly Livingston ..... Miss Marjorie Wood  
 Betty Bates ..... Miss Giulia Strakosch  
 Maud Weston ..... Miss Gertrude Thornton  
 Dorothy Nelson ..... Miss Mary Boland  
 Tad ..... Mr. John Warren  
 Josh ..... Mr. Gus Lanz  
 Denton ..... Mr. Clay Boyd  
 Buckley ..... Mr. Edmund Breese  
 Farley ..... Mr. Paul Dickey  
 Butler ..... Mr. F. A. Turner  
 Black Eagle ..... Mr. Edmund Breese  
 —Aldwych.

8. *An English Girl; or, A Tale of India*, by Mr. E. Crapton Bryant, with music by Miss Mabel Goyder (Mrs. Herdman Porter) —King's, Sutton-in-Ashfield.

9. *Father Varien*, one-act play, by Monckton Hoffe.

Father Varien ..... Mr. Monckton Hoffe  
 Miss FitzSands ..... Miss Nona Hope  
 A Landlady ..... Miss Amy Lloyd-Desmond  
 —D.P., Eastbourne.

10. *An Old Master*, play, by Betty Brandon—New, Cambridge.

10. *Sister Monica*, play, by Betty Brandon—New, Cambridge.

11. *Designing People*, play, by Sydney Fane.

Jack Harvey ..... Mr. Lionel Cornish  
 Percy Watson ..... Mr. Lionel Hanney  
 John Armstrong ..... Mr. Francis Parkes  
 George Wright ..... Mr. Edwin Feis  
 Muriel Canton ..... Miss Kate Reid-Neill  
 Irene Thornton ..... Miss Brenda Chamberlin  
 Mrs. Watson ..... Mrs. C. J. Wild  
 —King's, Covent Garden.

13. *When Knighthood was in Flower*, play, in four acts, by Paul Kester, dramatised from the novel of the same name by Charles Major.

Henry VIII. .... Mr. Mawson  
 Francis d'Angouleme ..... Mr. Reicher  
 Thomas Wolsey ..... Mr. Crompton  
 Duke of Buckingham ..... Mr. Vibart  
 Duke de Longueville ..... Mr. Crawley  
 Charles Brandon ..... Mr. Sotherton  
 Sir Edwin Oskoden ..... Mr. Lewis  
 Master Cavendish ..... Mr. Anderson  
 Sir Adam Judson ..... Mr. Eric  
 Will Somers ..... Mr. Reicher  
 Captain Bradhurst ..... Mr. Buckstone  
 Host ..... Mr. Aspland  
 Officer ..... Mr. Robertson  
 Servant ..... Mr. Kelly  
 Officer of the Ship ..... Mr. Taylor  
 First Adventurer ..... Mr. Howson  
 Second Adventurer ..... Mr. Anderson  
 Third Adventurer ..... Mr. Walsh  
 Fourth Adventurer ..... Mr. Harris  
 Queen Katherine ..... Miss Kruger  
 Mary Tudor ..... Miss Marlowe  
 Lady Jane Bolingbroke ..... Miss Lamison  
 Mistress Anne Boleyn ..... Miss Baird  
 Mistress Jane Seymour ..... Miss Clement  
 French Lady ..... Miss Alexander  
 Page ..... Miss Wilson  
 —Waldorf.

13. *The Song of the Torch*, costume play, in four acts, by Ian Hanford.

Count von Habsfeldt ..... Mr. Wallis Clark  
 Captain von Rosnitz ..... Mr. Robt. Grey  
 Herr H. Toledano ..... Mr. J. Poole Kirkwood  
 Franz Hartmann ..... Mr. A. Austin Leigh  
 Koppe ..... Mr. Dame Scott  
 Dr. Lentz ..... Mr. H. G. Mason  
 Dr. Spielman ..... Mr. H. W. Wells  
 Heinrich ..... Mr. Richd. Trieve  
 Countess von Habsfeldt ..... Miss M. Curry  
 Madeleine Rosenthal ..... Miss Kate Turner  
 Fernande ..... Miss Inez Bensusan  
 Madame Favelle ..... Mrs. Culling  
 Esther ..... Miss Belle Travers  
 —Royal, Margate.

13. *When Knights were Bolder*, musical comedy fantasy, by Messrs Wimperis, Davenport, and L. Godfrey-Turner, music composed and arranged by Miss Marjorie Slaughter.

Lady Lavinia Mostyn ..... Miss Agnes Fraser  
 Sir Roland Stone ..... Mr. Harry Scott  
 Reuben Pryn ..... Mr. M. R. Morand  
 —Devonshire Park, Eastbourne.

13. *The Best of Her Sex*, drama, by William A. Armour and Robert Cehval.

Lieut.-Col. Sir Stanton Faringdon  
 Mr. Herbert I. Walton  
 Philip Faringdon ..... Mr. Reginald Payne  
 Leslie Verney ..... Mr. Charles Conway  
 Vera Delorme ..... Miss Alice Defoe  
 Ruth Raeburn ..... Miss Dora Price  
 Rev. Maxwell ..... Edward H. Hamilton  
 Jake Smith ..... Mr. H. de Ville  
 P.C. Peter Jorkins ..... Mr. Fred Rignold  
 Holy Joe ..... Mr. Horace Buckley  
 Polly Perkins ..... Miss Nell Ingram

*The Best of Her Sex (continued).*

Simon Downy ..... Mr. Herbert Ashton  
 Warden ..... Mr. Tom Richardson  
 Little Phil ..... Miss Lilian Rose  
 Detective Grey ..... Mr. Vincent Hales  
 —Colosseum, Oldham.

13 *The Eve of Her Wedding*, domestic drama, in four acts, by C. Watson Mill.

George Tremain .... Mr. Wilson Bengé  
 Squire Leverton .... Mr. Arthur Keand  
 Dick Leverton .... Mr. Charles H. Gallier  
 Rudolph Earle ..... Mr. Charles Die  
 Giovanni ..... Mr. David Beattie  
 Dean Clifton ..... Mr. Louis Hector  
 Paul Cairshaw..... } Mr. Chas. Groves, jun.  
 Hyram P. Younger }  
 Jack Herne .... Mr. Norman B. Cannon  
 Bill Groggins ..... Mr. K. Arthur  
 Rev. A. Goodman..... Mr. Alex. George  
 P. C. Lockup ..... Mr. Joe England  
 Rénée de Telle .... Miss Adeline Raby  
 Gwendoline Younger ..... Miss Sybil Hare  
 Mavis Leverton .... Miss Sadie Smith  
 —Miners', Ashington.

14 *The Hearthstone Angels*, comedy, in three acts, by Alison Garland.

The Rev. Augustus Butler..Mr. H. Ashford  
 The Rev. Arnold Luke..Mr. A. C. Chapman  
 Mr. Guy Rigby .... Mr. R. Calvert Haws  
 Mr. Cyril Fergusson..Mr. Wilson Gunning  
 Mr. Soothem ..... Mr. Charles Bedells  
 Mr. Corder ..... Mr. Charles Seymour  
 Jim Gubbins ..... Mr. Adrian Silas  
 Hardy ..... Mr. J. Saunders  
 Voters..Messrs. W. Hobbs & T. H. Spragg  
 The Hon. Mrs. Rigby .... Miss Mouillot  
 Olive Gwynne ..... Miss Edyth Olive  
 Iris Colman ..... Miss Harriet Trench  
 Miss Nicholson ..... Miss Kate White  
 Miss Bird ..... Miss Dora Gregory  
 Mrs. Smith ..... Miss Edly Malyou  
 Mrs. Butler ..... Miss Isidore Grey  
 —Imperial.

15 *The Girls of Gottenberg*, musical play, in two acts, written by George Grossmith, jun., and L. E. Berman, music by Ivan Caryll and Lionel Monckton, lyrics by Adrian Ross and Basil Hood.

Otto ..... Mr. Geo. Grossmith, jun.  
 Brittibottl ..... Mr. Robert Nainby  
 General Saxe-Nierstein .. Mr. E. Burnaby  
 Colonel Finkhausen .... Mr. A. J. Evelyn  
 Fritz ..... Mr. T. C. Maxwell  
 Hermann ..... Mr. Harold Thorley  
 Franz ..... Mr. Somers Bellamy  
 Karl ..... Mr. George Grundy  
 Albrecht ..... Mr. J. Robert Hale  
 Burgomaster ..... Mr. George Miller  
 Kannenbier ..... Mr. Arthur Hatherton  
 Adolf ..... Mr. Charles Brown  
 Policeman ..... Mr. Blackman  
 Waiters ..... Messrs. Grande and Hill  
 Corporal Riethen .... Mr. J. R. Sinclair  
 Private Schmidt .... Mr. S. Handsworth  
 Max Modelkopf .... Mr. Edmund Payne  
 Elsa ..... Miss May de Souza  
 Clementine ..... Miss Violet Halls  
 Lucille ..... Miss Olive May  
 Kathie ..... Miss Kitty Mason  
 Hana ..... Miss Edith Lee  
 Hilda ..... Miss Kitty Lindley  
 Minna ..... Miss Jean Aylwin  
 Freda ..... Miss Olive Wade  
 Anna ..... Miss Mary Hobson  
 Eva ..... Miss Gladys Cooper  
 Lina ..... Miss Julia James  
 Katrina ..... Miss Kitty Hanson

*The Girls of Gottenberg (continued).*

Barbara Briefmark..Miss Enid Leonhardt  
 Bettel Berncastler....Miss Tessie Hackney  
 Mitzi ..... Miss Gertie Miller  
 —Gaiety.

18.† *The Last of His Race*, romantic drama, in four acts, by Donald MacLaren, music by Arthur Farwell. Originally produced in America as *The Redskins*. British production at Royal, Glasgow, April 8, 1907.

Lonawonda ..... Mr. H. Reeves-Smith  
 Sheanagua ..... Mr. Lyn Harding  
 Niatawa ..... Mr. Basil Gill  
 Matawagnon ..... Mr. Austin Melford  
 Cagawicka ..... Mr. Arthur Poole  
 Gangwar ..... Mr. Richard Norton  
 Wangosh ..... Mr. L. Ashton-Jarry  
 Medicine Man ..... Mr. Alec. Davidson  
 Toscamela ..... Mr. Gregory Clark  
 Kolonek ..... Mr. Henry White  
 Adulola ..... Miss Constance Collier  
 Lashota ..... Miss Esme Beringer  
 Tana-Mongosh.....Miss Rothertha Erskine  
 Fawn ..... Miss Winifred Ingham  
 Hara ..... Miss Minnie Terry  
 Tanoi ..... Miss Beatrice Hodson  
 —Drury Lane.

20.† *The Young Lieutenant*, comic opera, with music by R. A. Smith, book by Herbert Dawson and A. F. Allen Towers, and lyrics by Herbert Dawson.

Admiral Sir Stoke Newington  
 Mr. Campbell Bishop  
 First Lieut. Charles Layhurst  
 Mr. Wilfred Norman  
 Second Lieut. Reginald Greenlows  
 Mr. E. B. Davis  
 Third Lieut. Harry Summers  
 Mr. Douglas Philips  
 Duke of Bowminster .... Mr. L. C. Hughes  
 Bill Barnacle .... Mr. Richard Cummings  
 Jack Plane .... Mr. George Robertson  
 Bob Bruiser ..... Mr. Bert Burton  
 Jem Fellowes..Mr. A. E. Drinkwater, jun.  
 Dick Bouncer ..... Mr. Fred Payne  
 Dowager Lady Harlington  
 Miss Madeline Stone  
 Lady Winifred Archer..Miss Madge Davies  
 Lady Evelyn Archer..Miss Madge Ferwin  
 Mother Price ..... Miss Maud Esdale  
 Marjorie Playfair..Miss Kathleen Emmitt  
 Kitty Green ..... Miss Violet Campbell  
 Nellie Brown ..... Miss Violet Braham  
 Polly Price ..... Miss Nellie Wigley  
 —Artillery, Woolwich.

20. *For Her Husband's Sake*, domestic drama, in four acts, by Millar Anderson.

Lieut. Seymour, R.N.....Ernest G. Batley  
 Herbert Grey ..... Mr. Charles Burdon  
 Joseph Dene ..... Mr. John Stafford  
 Mr. Samuel Gorgans .... Mr. ?  
 Abraham K. Silas .. Mr. Tom G. Weiry  
 Terry O'Neill ..... Mr. Sam Roberts  
 Pietro ..... Mr. Walter Long  
 Alphonse de Pom-Pom..Mr. Wm. Gibson  
 Richards ..... Mr. Chris Williams  
 Maria ..... Miss Gladys Lloyd  
 Vi ..... Miss Violet Roberts  
 Eileen Silas ..... Miss Nora Temple  
 Estelle Beaudit .... Miss Ethyle Murray  
 —St. James's, Manchester.

20. *Citizen Morot*, new and original one-act play, by Alice Clayton Greene.

Gaston ..... Mr. H. Ashton Tonge  
 Charles Etienne Morot  
 Mr. George E. Bellamy



*Citizen Morot (continued).*

Governor of the Conciergerie  
 Mr. E. H. Wynne  
 Lucien ..... Mr. Fred Epitau  
 Michelle de Cresney..Miss Frances Dillon  
 —Camden.

20. *Her Road to Ruin*, drama, by Frederick Melville.

Frank Temple .... Mr. Ernest E. Norris  
 Tom Wells ..... Mr. A. B. Imeson  
 Philip Hardy ..... Mr. J. C. Aubrey  
 Mr. Derwent ..... Mr. William Lynton  
 Fritz ..... Mr. Harry Wimflenny  
 Karl ..... Mr. Harry A. Clarke  
 Dicky Gerald ..... Mr. F. C. Brooke  
 Inspector Homewood... Mr. Wm. Brooke  
 Billy Boots ..... Mr. Fred Ingram  
 Bill Grimes ..... Mr. Thomas Henry  
 Sir John Lewis ..... Mr. Wm. Dempsey  
 May Willoughby..Maude Stewart Drewery  
 The Bishop ..... Mr. Dane Clarke  
 Charles Cholmondeley..Mr. Jack Denton  
 Pat Briggs ..... Miss May Mordaunt  
 Lottie Baker ..... Miss Jessie Stevens  
 The Scorchers ..... Miss Mary Halstead  
 Clara Seaweed ..... Miss Lucy Bentley  
 Wardress ..... Miss Violet Cane  
 Jennie Crackling .... Miss Marie Wright  
 Mary Dawson ..... } Miss Grace Lester  
 Marie de Vanne ..... }  
 'Orrible Mary ..... }  
 Jess Willoughby ..... Miss Eva Moss  
 —Terriss's.

20. *The Miser's Legacy*, domestic melodrama, by H. F. Maltby.

Maud Forrest ..... Miss Janet Hodson  
 Amy ..... Miss Mara Maltby  
 Sarah ..... Miss Dorothy Cousin  
 Scraggy ..... Miss Grace Richardson  
 Henry Forrest .... Mr. F. Stuart Willson  
 Andrew Wimpole, M.D.  
 Mr. W. Reginald Favell  
 William Hoskyn ..... Mr. Wyn Weaver  
 Yarrow ..... Mr. Hugh Leslie Dobree  
 Stingy Simon ..... Mr. R. Seath Innes  
 Alfred Kendall .... Mr. Charles Hoyland  
 Toby Parker ..... Mr. H. F. Maltby  
 —Royalty, Lilanely.

20. *The Woman from Scotland Yard*, melodrama, in four acts, by George E. Clive and Alex. C. Grant.

Sir James Stanhope..Mr. Charles Graham  
 Harry Stanhope..Mr. George Edwin Clive  
 Paul Obanoff ..... Mr. Alex. C. Grant  
 Ivan Vassilietch.....Mr. J. Schofield  
 Algernon Fitzmaurice..Mr. Walter Clarke  
 Jack Brown.....Mr. Robert Cromwell  
 Sergius Strogoff.....Mr. Frank Lester  
 Inspector Marsh.....Mr. James Baron  
 James Farren.....Mr. Arthur E. Kento  
 Antonio Bartoldi.....Mr. John Roberts  
 Boris Isaacowitch..Mr. Frank Congreaves  
 Sergeant Hill.....Mr. Ernest Faulkner  
 Lady Mary Stanhope..Miss Emilie Money  
 Mary White.....Mrs. Sidney Barrisford  
 Edith Mayne.....Miss Chrissie Dunbar  
 —Osborne, Manchester

20. *A Burmese Idol*, one-act drama, with music, written and composed by Leslie Stiles.

Kishnatu ..... Miss Sylvia Morris  
 Putra ..... Mr. Franklyn Graham  
 Tom Bowline ..... Mr. Lytton Grey  
 —County, Kingston.

22. *Lynch Law*, dramatic sketch, in three scenes, by Sara B. Von Leer and E. P. Clift.

Phillip Lasell.....Mr. A. E. Melborne  
 Judge Van Clief.....Mr. W. T. Harris

*Lynch Law (continued).*

Luther.....Mr. Dick Winslow  
 Grace Wendover...Miss Grace Heywood  
 Rosa ..... Miss Rosslyn Vayne  
 Cynthia ..... Miss Josie Beltram  
 —Royal, Leeds.

22. *A Woman of No Importance*, drama, by Oscar Wilde. Originally produced at the Haymarket, April 19, 1893—His Majesty's.

24. *Heber Sayell*, play, in one act, by Dorothea Wilson Barrett.

Heber Sayell.....Mr. William Maclaren  
 Laurie Gates .... Miss Lily C. Bandmann  
 Matthew Nash.... Mr. F. Owen Chambers  
 Mrs. Sayell ..... Miss Phena Powell  
 —Prince's, Bristol

26. *Clothes and the Woman*, comedy, in three acts, by George Paston.

Robina Fleming .. Miss Wynne Matthison  
 Mrs. Desmond ..... Miss Darragh  
 Ethel Warrender..Miss Muriel Ashwynne  
 Dr. Lomax ..... Mr. Trevor Lowe  
 Jim Bradley ..... Mr. Reginald Eyre  
 Claude Goring ..... Mr. Charles Maude  
 Col. Brereton .... Mr. Wilfred Draycott  
 Mrs. Henslowe ..... Miss Emmerson  
 (Mrs. Luigi Lablache)  
 Bob Henslowe .... Mr. Donald Calthorp  
 Mrs. Pemberton .. Miss Florence Haydon  
 Mrs. Pershore .... Miss Kate Harwood  
 Maid ..... Miss Irene Edwards  
 —Imperial.

26. *A Man's Foes*, play, in one act, by Diana Cholmondeley.

Daniel Pengelly .. Mr. Edmund Gurney  
 Hannah Pengelly ..... Miss Clare Greet  
 Alison Pengelly .. Miss Nora Lancaster  
 Will Marriott ..... Mr. Athol Stewart  
 —Imperial.

27. *The Sporting King*, drama, in three acts, by Charles Whitlock.

Joe Brave ..... Mr. Charles Whitlock  
 Squire Stamford .. Mr. Harry Richardson  
 David ..... Mr. Arthur Chisholm  
 Renard ..... Mr. Leonard Yorke  
 Stephen Basilk ..... Mr. E. Lovell  
 Bill Bruiser ..... Mr. Frederick Biron  
 John Jones ..... Mr. Arthur Proctor  
 Jack Sharpe ..... Mr. Alfred Terris  
 Governor ..... Mr. Bay Telford  
 Little Harold ..... Miss Baby Blythe  
 Tom Tyne ..... Miss Mike Crawley  
 Joan Brave .. Miss Georgina V. France  
 Steena Basilk ..... Miss Lilla Wilde  
 Jessie Lane ..... Miss Eva Reed  
 —Metropole, Gateshead.

27. *The Stepmother*, domestic drama, written by Arthur Shirley.

Bob Bristow ..... Mr. William Hollis  
 Amy Bristow ..... Miss Edith Wallis  
 Johanna Jones..Miss Florence Harcourt  
 David Blake .. Mr. Henry W. Hatchman  
 Timothy Yapp .... Mr. Charles Danvers  
 Abraham Wiggins .. Mr. Frank Harrison  
 Luke Trixel ..... Mr. Alfred Hollis  
 Anna Vickers .... Miss Margaret Murch  
 Clara ..... Miss Freda Green  
 Lapworth ..... Mr. David Cox  
 Zeke ..... Mr. W. Hayes  
 Danny ..... Miss Nannie Goldman  
 —Crown.

27. *The Maid and the Motor Man*, musical comedy, libretto by J. Hickory Wood, music by A. Romilli.

Hon. Newark Mills .. Mr. Horace Mills  
 Sir John Warrington .. Mr. Colin Coop



*The Maid and the Motor Man (continued).*

Alys Warrington .... Miss Sylvia May  
 Mrs. Shepperton...Miss Winifred Morice  
 Suzanne ..... Miss Olive Eveline  
 Lady Newark ..... Miss Hebe Bliss  
 Dick Hastings .... Mr. Edmund Sherras  
 Jack Bolter ..... Mr. Willie Manning  
 Binns ..... Mr. Alfred Clark  
 Percy Sly ..... Mr. George Carroll  
 Kate Lulu ..... Miss Valli  
 Martha ..... Miss Annie Ainsley  
 —New, Cardiff.

28. *My Wife*, comedy, in three acts, from the French of MM. Gavault and Charnay, by Michael Morton.

Gerald Eversleigh .. Mr. C. Aubrey Smith  
 Hon. Gibson Gore...Mr. A. E. Matthews  
 Capt. Putnam Fuzby .. Mr. E. W. Tarver  
 M. Dupré ..... Mr. Fred Lewis  
 Baron Granclos ..... Mr. H. De Lange  
 M. Valboure ..... Mr. Athol Stewart  
 M. Potin ..... Mr. P. Percival Clark  
 Davies ..... Mr. Holman Clark  
 Crocker ..... Mr. Patric Curwen  
 Head Waiter ..... Mr. Philip Knox  
 René Falandres .... Mr. H. Marsh Allen  
 Beatrice Dupré (Trixie)...Miss Marie Löhr  
 Miriam Hawthorne .. Miss Millie Legarde  
 Mrs. Denham Lane .. Miss Gordon Walker  
 Baroness Granclos .. Mdle. M. Chevalier  
 Mdme. Dupré ..... Miss Joy Chatwyn  
 Marie ..... Miss Adelaide Burt  
 —Haymarket.

28. *Martha Plays the Fairy*, comedy, in one act, by Keble Howard.

Martha ..... Miss Carlotta Addison  
 A Neighbour ..... Miss Lydia Rachel  
 Monica ..... Miss Dagmar Wiehe  
 The Curate ..... Mr. E. W. Tarver  
 The Squire ..... Mr. Holman Clark  
 —Haymarket.

28. *As Your Hair Grows Whiter*, play, in four acts, by Herbert Fuller.

Tom Walters ..... Mr. Clinton Baddeley  
 Jack Walters ..... Mr. Fred Spencer  
 Rev. John Alberry ..... Mr. Fred Lloyd  
 Jake Stonely ..... Mr. Jackson Hayes  
 Timothy Slough ..... Mr. Herbert Fuller  
 Mendelssohn Wagner Mozart,

Mr. Joseph Rowlands  
 Charlie Burkley .... Mr. Hibbert Mansell  
 Sergeant O'Hara .... Mr. Victor Rowlands  
 Governor Farrough .... Mr. J. K. Phillips  
 Sergeant Arab ..... Mr. Wallace James  
 P.C. Simkins ..... Mr. Dan Bates  
 Porter ..... Mr. Bob Lewis  
 Warder ..... Mr. Harry Jenkinson  
 Attendant ..... Mr. C. K. Ozier  
 Drunken Pauper ..... Mr. William Ash  
 Joe Stears ..... Mr. Thomas Tapper  
 A Maniac ..... Miss L. Flykid  
 Alice Walters .. Miss Isla Garnett  
 Nurse Von Grip ..... Miss Gertie Reid  
 Diana Vanderhout .... Miss Bertha Baker  
 Mrs. Tom Walters .... Miss Agnes Collier  
 —Opera House, St. Helens.

29. *Genius, Limited*, comedy, in three acts, by Mrs. W. Christie Gilmer.

Gerald Beamish .... Mr. Edwin H. Jeffrey  
 F. Farquhar-Forestier .. Mr. W. S. Byott  
 James Dalziel ..... Mr. R. Munro  
 Miss Nelda Bouverie .... Mrs. Mackintosh  
 Miss Jane Davis ..... Miss Ada Dresser  
 Mr. Felix Corcoran .. Mr. Arthur Guinness  
 Mrs. Felix Corcoran .... Mrs. Lidington  
 Sammy Corcoran .... Mr. Phil Faulkner  
 Matilda ..... Miss Marshall

*Genius, Limited (continued).*

Rose ..... Miss Alva Lidington  
 Winsome ..... Miss Daphne Hogben  
 Mrs. Herbert .... Miss W. Christie Gilmer  
 —Byfield Hall, Barnes.

30. *Love and a Shadow*, play, in four acts, by Archibald H. Pocock.

John Harker .. Mr. Archibald H. Pocock  
 Sir Geoffrey Saville...Mr. Chas. Browning  
 Jim Courtenay ..... Mr. Benjamin  
 Spiller ..... Mr. W. Antim  
 Dunning ..... Mr. Dunn O'Hugh  
 Attendant ..... Mr. O. E. Jacobs  
 Percy Brandon .. Mr. F. Alexander-Massey  
 Lady Saville ..... Miss R. V. Lysley  
 Enid Saville ..... Miss Annette James  
 Alice Brandon ..... Miss Dora Durlacher  
 Mrs. Bloundelle ..... Miss Fanny Jacobs  
 Renée Alison ..... Mrs. Egerton Robbins  
 —Hampstead Conservatoire.

## JUNE.

1. *Troilus and Cressida*, Shakespeare's play.

Priam ..... Mr. H. A. Rourke  
 Hector ..... Mr. Patrick Munro  
 Troilus ..... Mr. Lewis Casson  
 Paris ..... Mr. Arthur W. Steed  
 Aeneas ..... Mr. Hugh-Jones  
 Calchas ..... Mr. T. M. Cottam  
 Pandarus ..... Mr. W. J. R. Cane  
 Agamemnon ..... Mr. J. K. Maclean  
 Achilles ..... Mr. William Anning  
 Ajax ..... Mr. William Stewart  
 Ulysses ..... Mr. Arthur Broughton  
 Nestor ..... Mr. Stanley Leverton  
 Diomedes ..... Mr. Vernon Cartwright  
 Patroclus ..... Mr. T. Rowbotham  
 Thersites ..... Mr. Charles Fry  
 Alexander ..... Mr. T. Milford  
 A Boy ..... Miss Dora Keith  
 Servant to Paris ..... Mr. T. Milford  
 Grecian Herald ..... Mr. J. W. Coles  
 Trojan Herald ..... Mr. N. C. Wetherill  
 Soldiers, Attendants, etc.: Messrs.  
 Newton, Wallace, Tee, Oliver, Skinner,  
 Porter, Tomkins, etc.  
 Helen ..... Mrs. E. J. Way  
 Andromache ..... Miss Annie Williams  
 Cressida ..... Miss Olive Kennett  
 Hecuba, and ladies attending Helen and  
 Hecuba: Misses Frances Edmonds,  
 Althea Barnard, Olive Powell, Dulcia  
 and Muriel Elwood—Gt. Queen Street.

3. *Guilty Gold*, drama, in five acts and twelve scenes, by Horace Stanley.

Rev. Harold Elmore...Mr. Alex. Alexander  
 Ralph Bartlett ..... Mr. Charles Burdon  
 John Middleton ..... Mr. David Curtis  
 Martin Haldane ..... Mr. Tom Roydon  
 Septimus Sweeting .. Mr. Horace Stanley  
 William Maggs ..... Mr. Tom E. Sinclair  
 Algernon Carruthers...Mr. A. E. Francis  
 Uriah Fudge ..... Mr. Alarie Burton  
 Jem Huggings ..... Mr. Ernest Griffiths  
 Tobias Dobbs ..... Mr. Mark Lane  
 Sam Swipes ..... Mr. Will Bennett  
 Gaffer Giles ..... Mr. Harry Loates  
 Tom Croft ..... Mr. Fred Stephens  
 Inspector Bradley .... Mr. Thomas Dunn  
 Elsie Middleton ..... Miss Elsie Capell  
 Hetty Hoyle ..... Miss Josephine Lee  
 Bertha Blossom .. Miss Evelyn M. Walton  
 Jane Watson ..... Miss Charlotte Maine  
 Nancy Bright ..... Miss Kate Kilpack  
 Kitty Clarke .... Miss Jennie Priestmann  
 Rhoda Hampton ..... Miss Violet Cranford  
 —Alexandra, Birmingham.

3.\**The Breed of the Treshams*, play, in four acts, by John Rutherford (originally produced at the Royal, Newcastle-on-Tyne, September 28, 1903; produced in London on December 7, 1903, at the Kennington—

Lieut. Reresby ..... Mr. Martin Harvey

Viscount Dorsington .. Mr. C. J. Cameron

Hon. Clement Hungerford

Mr. Charles Glenney

Col. Sir Henry Curwen.. Mr. A. E. Raynor

Colonel Bagshaw .. Mr. Fred Wright, sen.

Captain Stanhope .. Mr. Philip Hewland

Captain Rashleigh .. Mr. Alfred Mansfield

Lieut. Willoughby .. Mr. Denholm Murr

Hon. Francis Tresham .. Mr. L. Craske

Cornet Kit Peyton.. Mr. Vincent Sternroyd

Corporal Lumsford .... Mr. George Cooke

Corporal Saxton .... Mr. Leslie Palmer

Will Lumsford ..... Mr. P. Alexander

Joan ..... Miss Bessie Elder

Jevons ..... Mr. H. Graves

Hon. Margaret Hungerford Miss Coleridge

Mrs. Bagshaw ..... Miss Maud Milton

Helena Pierrepont ... Miss Maud Rivers

Batty ..... Miss N. De Silva

—Adelphi.

3. *A Knight of the Road*, play, in four acts, by Ina Leon Cassilis.

Captain Arundel .... Mr. Gordon Bailey

Mark Drayton.... Mr. Reginald Rivington

Bretton Lee ..... Mr. Edward Landor

Daft Willie ..... Mr. Arthur Goodsall

Sir Godfrey Lockwood... Mr. F. Morland

Hugh Lockwood ..... Mr. Tom Shelford

Bidwell ..... Mr. Robert Bottomley

Adamus ..... Mr. E. Landor

Chief Constable ..... Mr. Arthur Dawe

Stella Lockwood ..... Miss Lola Duncan

Rose Milson ..... Miss Violet Cecil

Dorothy Lee ..... Miss Lucy Wilson

—Royal County, Kingston.

4.†*Hands Up*, Revue, lyrics by Mostyn Pigott, Fred Bowyer, and Adrian Ross, dialogue by Fred Bowyer, and music by various composers (Savage Club *matinée*).

Lady Journalist.... Miss Gert. Shrimpton

The Chevalier St. Leger De Main

Mr. Barclay Gammon

An Admiral ..... Mr. Richard Green

A Puisse Judge.... Mr. Gerald Fitzgibbon

An Actor Manager .. Mr. Farren Soutar

A Society Preacher.. Mr. Arthur Helmore

Three Little Suffragettes: Messrs. Reginald

Groome, W. Gourlay, and Robb Har-

wood

Cyrus Q. Dongs ..... Mr. Nelson Jackson

President of the Peace Society

Mr. Courtice Pounds

Tips ..... Mr. Maitland Dicker

Police Inspector ..... Mr. Frank Woolfe

Policemen's chorus — Messrs. Douglas

Almond, Tom Browne, Fred Grundy,

George Lynch, Mostyn T. Pigott, L.

Raven Hill, Penrhyn Stanleys, and

Lance Thackeray—His Majesty's.

4.†*Mr. Steinmann's Corner*, new play, in one act, by Alfred Sutro.

Percy Hardwicke ..... Mr. Eille Norwood

Joseph ..... Mr. Reginald Walter

Mrs. Hardwicke .. Miss Henrietta Watson

Nora ..... Miss Dorothy Minto

—His Majesty's.

4.†*Don Juan in Hell*, dream from *Man and Superman*, by George Bernard Shaw.

Don Juan ..... Mr. Robert Loraine

Dona Ana de Ulloa.. Miss Lillah McCarthy

The Statue ..... Mr. Michael Sherbrooke

The Devil ..... Mr. Norman McKinnel

—Court.

4.†*The Man of Destiny*, trifle, by George Bernard Shaw.

General Bonaparte .. Mr. Dion Boucicault

Giuseppe ..... Mr. Hermann de Lange

A Lieutenant ..... Mr. Trevor Lowe

The Strange Lady .. Miss Irene Vanbrugh

—Court.

4.\**The Walls of Jericho*, play, in four acts, by Alfred Sutro (originally produced at the Garrick, October 31, 1904)—Garrick.

6.†*Pansy*, playlet, by Herbert Swears.

Pansy ..... Miss Kate Rorke

Nita ..... Miss Maude Buchanan

—Playhouse.

7.†*The Honorary Degree*, musical farce, in two acts, book by H. Rottenburg, music by J. W. Iveney, extra numbers by Paul Rubens, H. E. Haines, and K. L. Duffield.

Reginald Barrison .... Mr. D. L. Ingpen

George (his twin brother).. Mr. C. K. Allen

Bobby Carstairs ..... Mr. J. S. Murray

Hon. A. Windlesham... Mr. N. L. Cappel

Freddie Chaplin .. Mr. C. G. MacAndrew

1st Undergrad ..... Mr. J. G. Robinson

2nd Undergrad .... Mr. G. H. D. Ascoli

Egerton Mountroche .... Mr. G. E. Clark

Dr. Claythorpe, Litt.Doc. Mr. E. L. Adeney

Prof. Fossiker, F.R.S... Mr. F. M. Moseley

Stevens ..... Mr. S. A. Meller

Jenkins ..... Mr. H. K. Baynes

Samuel Kempton .. Mr. H. Rottenburg

Mrs. Fitz Hyphen-Smith

Mr. W. F. McQuade

Peggy Melrose .... Mr. H. R. Overbury

Molly Everett ..... Mr. P. M. Sanger

Eileen Marjoriebanks .. Mr. L. B. Tillard

Irene Cholmondeley .. Mr. K. R. Gordon

—New, Cambridge.

8. *The Merry Widow*, musical play, in three acts, an English version—attributed on the programme, for that evening, to Edward Morton, with lyrics by Adrian Ross—of Victor Léon and Leo Stein's *Die Lustige Witwe*, music by Franz Lehar. A controversy with Captain Basil Hood as to the authorship of the version afterwards caused Mr. Morton's name to be withdrawn from the programmes.

Vicomte Camille de Jolidon

Mr. Robert Evett

Marquis de Cascade.. Mr. Lennox Pawle

M. de St. Briche.. Mr. Gordon Cleather

General Novikovich .... Mr. Fred Kaye

M. Khadja ..... Mr. V. O'Connor

Nisch ..... Mr. W. H. Berry

Waiter at Maxim's .... Mr. R. Roberts

Prince Danilo ..... Mr. Joseph Coyne

Baron Popoff ..... Mr. George Gracee

Natalie ..... Miss Elizabeth Firth

Olga ..... Miss Nina Sevensen

Sylvaine ..... Miss Irene Desmond

Praskovia ..... Miss Kate Welch

Lo-Lo ..... Miss Amy Webster

Do-Do ..... Miss Dorothy Dunbar

Jou-Jou ..... Miss Dolly Dombey

Frou-Frou ..... Miss Daisie Irving

Clo-Clo ..... Miss Phyllis le Grand

To-To ..... Miss Mabel Munroe

Margot ..... Miss Margot Erskine

Zo-Zo ..... Miss Gertrude Lister

Fi-Fi ..... Miss Mabel Russell

Sonia ..... Miss Lily Elsie

—Daly's.

9. *Der Kammersänger*, play, in one act, by Frank Wedekind (produced by Frank Reicher).

Servant ..... Mr. Charles Gibbon

Lift Boy ..... Mr. A. B. Imeson



*Der Kommerſiſinger (continued).*

Gerardo ..... Mr. Julian L'Estrange  
 Isabel Cocorne ..... Miss Irene Clarke  
 Professor Dühring .. Mr. Edmund Gwenn  
 Music Mistress ..... Miss Florence Adale  
 Helene Marowa .. Miss Constance Collier  
 Müller ..... Mr. James R. Sinclair  
 Charwoman ..... Miss Alys Rees  
 —Imperial.

- 9 *David Ballard*, play, in three acts, by Charles McEvoy (produced by the author).  
 Mrs. Ballard ..... Miss Clare Greet  
 Gladys Ballard .. Miss Lillian M. Revell  
 Louisa ..... Miss Sydney Fairbrother  
 Mercy Hainton ..... Miss Dorothy Minto  
 Percy Ballard ..... Mr. Norman Page  
 David Ballard ..... Mr. Milton Rosmer  
 Simon Ballard .... Mr. Edmund Gurney  
 Darwin Snodge ..... Mr. Nigel Playfair  
 Leo ..... Mr. Jules Shaw  
 Rosace ..... Mr. Kenyon Musgrave  
 —Imperial.

- 10 *The Saint and the Woman*, play, in four acts, by Charles March.

The Vicar of Llandilas..Mr. John Burton  
 Ivor Llewellyn .... Mr. George Gaisford  
 Evan Llewellyn .... Mr. Leonard Booker  
 Richard Grainger .. Mr. Monson Thorpe  
 Sir Joseph Hardinge .. Mr. W. Lockhart  
 Lady Hardinge ..... Miss Sybil Wynter  
 Principal Hartwell.. Mr. Herbert Salmon  
 Margery ..... Miss Emma Victor  
 Clive Meyrick .. Miss Gwendolin Hastings  
 —Cambridge, Spennymoor.

- 10 *The Daughters of Men*, play, in three acts, by Charles Klein.

John Stedman ..... Mr. A. Austin-Leigh  
 Richard Milbank ..... Mr. Wallis Clark  
 Mathew Crosby .... Mr. Arthur Royston  
 Reginald Crosby .... Mr. Ernest Cossart  
 James Thedford .... Mr. Robert Grey  
 James Burress .... Mr. Henry Renouf  
 Louis Stolbeck ..... Mr. Frank Stone  
 Oscar Lackett ..... Mr. G. W. Elton  
 Patrick McCarthy .. Mr. J. R. Lefane  
 Martin ..... Mr. H. G. Mason  
 Parker ..... Mr. Richard Trieve  
 Grace Crosby ..... Miss Eily Malyon  
 Louise Stolbeck .... Miss Cecil Cromwell  
 Mrs. Reginald Crosby .... Mrs. Culling  
 Paxton ..... Miss B. McIntyre  
 —Royal, Margate.

- 10 *Great Possessions*, play, in four acts, by Karl Rössler (translated from the German).

The Rich Asaria .. Mr. Charles Glenney  
 Nathaniel ..... Mr. Martin Harvey  
 Joram ..... Mr. Charles J. Cameron  
 Rabbi Jehuda ..... Mr. Albert E. Raynor  
 Spintharos ..... Mr. Vincent Sternroyd  
 Malchiel ..... Mr. Philip Hewland  
 Zacheus ..... Mr. George Cooke  
 Samaya ..... Mr. Fred Wright, sen.  
 Annas ..... Mr. P. Foster  
 Jesse ..... Mr. Kenneth Black  
 Phabes ..... Mr. A. Field  
 An Old Fisherman .. Mr. F. J. Arlton  
 The Stranger ..... Mr. Alfred Mansfield  
 Ulam ..... Mr. Leonard Craske  
 Beria ..... Mr. P. Alexander  
 Japhia ..... Mr. C. Langton  
 Machir ..... Mr. Leslie Palmer  
 Rechab ..... Mr. Denholm Muir  
 Simon, the Possessed..Miss N. de Silva  
 Ruth ..... Miss Suzanne Sheldon  
 Rachel ..... Miss Maud Milton  
 Leah ..... Mrs. B. M. de Solla  
 Rahab ..... Miss Coleridge

*Great Possessions (continued).*

Mariamne ..... Miss Madge Fabian  
 A Rich Woman ..... Miss Maud Rivers  
 1st Poor Woman ..... Miss Bessie Elder  
 2nd Poor Woman ..... Mrs. F. Wright  
 —Adelphi.

- 10.†*The Playboy of the Western World*, comedy, in three acts, by J. M. Synge.

Christopher Mahon ..... Mr. W. G. Fay  
 Old Mahon ..... Mr. J. M. Kerrigan  
 Michael James Flaherty..Mr. A. Sinclair  
 Margaret Flaherty .. Miss Maïre O'Neill  
 Shawn Keogh ..... Mr. F. J. Fay  
 Philly O'Cullen .... Mr. J. A. O'Rourke  
 Jimmy Farrell ..... Mr. Ernest Vaughan  
 Widow Quin ..... Miss Sara Allgood  
 Sara Tansey .... Miss Brigit O'Dempsey  
 Susan Brady .. Miss Cathleen Mullanphy  
 Honor Blake ..... Miss Annie Allgood  
 Peasants .. Messrs. U. Wright, H. Young  
 —Great Queen Street.

- 10.†*The Extra Shilling*, "Bohemian comedy," in two scenes, by Francis Toye.

Richard Allingham .. Mr. Robert Hilton  
 Walter Raveneroit.. Mr. Philip Desborough  
 Bateson ..... Miss Elsa Sinclair  
 Mary Carrington .. Miss Esmé Hubbard  
 Olive Trevorton ..... Miss Ina Pelly  
 —Royalty.

- 10.†*The Daughter of Herodias*, musical play, in two scenes, written by Brinsley Trehane, with music by Granville Bantock.

Herod ..... Mr. Robert Hilton  
 Astrologer ..... Mr. Philip Desborough  
 Executioner .... Mr. Everitt Comberbach  
 Slave ..... Mr. J. Braithwaite  
 Salome ..... Miss Mabilia Daniel  
 —Royalty.

- 11.†*Amy's Burglar*, comedietta, by L. C. White —P.H., Croydon.

- 11.\**Iolanthe*, fairy opera, in two acts, by W. S. Gilbert and Sir Arthur Sullivan (originally produced at the Savoy, Nov. 25, 1882)—Savoy.

- 11.†*The Complæant Angler*, duologue, by Scott Craven and J. D. Beresford.

Hon. Wylie Walton .. Mr. Edmund Waller  
 Patience ..... Miss Valli Valli  
 —Lyceum.

- 11.\**Riders to the Sea*, play, in one act, by J. M. Synge—Great Queen Street.

- 11.†*The Jackdaw*, comedy, in one act, by Lady Gregory.

Joseph Nestor ..... Mr. F. J. Fay  
 Michael Cooney ..... Mr. W. G. Fay  
 Mrs. Broderick ..... Mrs. Sara Allgood  
 Tommy Nally ..... Mr. Arthur Sinclair  
 Sibby Fahy .... Miss Brigit O'Dempsey  
 Timothy Ward ..... Mr. J. M. Kerrigan  
 —Great Queen Street.

- 11.†*The Shadowy Waters*, play, in verse, by W. B. Yeats.

Deictora ..... Miss Darragh  
 Forgael ..... Mr. F. J. Fay  
 Arbric ..... Mr. Arthur Sinclair  
 Sailors ..... N. Wright, A. Power, J. A. O'Rourke, J. M. Kerrigan  
 —Great Queen Street.

- 12.†*The Gaol Gate*, Lady Gregory's one-act tragedy.

Mary Cahel ..... Miss Sara Allgood  
 Mary Cushin ..... Miss Maïre O'Neill  
 The Gatekeeper ..... Mr. F. J. Fay  
 —Great Queen Street.



- 12.†*Hyacinth Halvey*, play, by Lady Gregory.  
 Hyacinth Halvey ..... Mr. F. J. Fay  
 James Quirke ..... Mr. W. G. Fay  
 Fardy Farrell ..... Mr. Arthur Sinclair  
 Sergeant ..... Mr. J. A. O'Rourke  
 Mrs. Delane ..... Miss Sara Allgood  
 Miss Joyce ..... Miss Brigit O'Dempsey  
 —Great Queen Street.
- 12.†*On Baile's Strand*, play, in one act, by W. B. Yeats.  
 Cuchulain ..... Mr. F. J. Fay  
 Conobar ..... Mr. Ernest Vaughan  
 Fintain ..... Mr. A. Power  
 Barrach ..... Mr. J. M. Kerrigan  
 Young Kings and Old Kings .. Messrs. A. Power, U. Wright, Harry Young, and J. A. O'Rourke  
 Women .... Misses Maire O'Neill, Brigit O'Dempsey, and Sara Allgood  
 —Great Queen Street.
- 12.†*The Rising of the Moon*, Irish problem play, by Lady Gregory.  
 Ballad Singer ..... Mr. W. G. Fay  
 Sergeant Z ..... Mr. Arthur Sinclair  
 Policeman X ..... Mr. J. A. O'Rourke  
 Policeman Y ..... Mr. J. M. Kerrigan  
 —Great Queen Street.
12. *Helen's Little Subterfuge*, comedy, in three acts, written by Roland Bottomley.  
 Lady Sarah Jennings Miss Dulcie Deradza  
 Helen Stanhope .. Miss Mary Thornhill  
 Benson ..... Mrs. Isabel Edsell  
 Esther Graeme ..... Mrs. Hardy-Corfe  
 Mr. Carlton ..... Mr. Edward Lander  
 Mrs. Carlton .... Miss Kate Hodgkinson  
 Derrick ..... Mr. Roland Bottomley  
 Miss Bensusan .... Miss Carlotta Crayge  
 Alice Traynor ..... Miss Blanche Wilmot  
 Nina Martin ..... Miss Terrell  
 Marie Gray ..... Miss Cecily Stuckey  
 Mrs. Ralston .... Miss Edith Bottomley  
 Thomas "Tops" Dalton .... Mr. R. C. Harcourt  
 Archie Gossett ..... Mr. Tom Shelford  
 Reginald Rivers .. Mr. Robert Bottomley  
 —Queen's Gate Hall.
12. *Divorçons*, three-act comedy, by Victorien Sardou (adapted from the French by Margaret Mayo).  
 M. Henri de Prunelles.. Mr. F. Worthing  
 M. Adhemar de Gratignac.. Mr. R. Bennett  
 M. Cravynac ..... Mr. J. D. Beveridge  
 M. Bafourdin .... Mr. J. W. Macdonald  
 Bastien ..... Mr. Frank Collins  
 Joseph ..... Mr. Max Freeman  
 Jamarot ..... Mr. Richard Wilson  
 Cyprienne ..... Miss Grace George  
 Josephia ..... Miss Jane Corcoran  
 Mdme. de Brionne .. Miss Ruth Benson  
 Mdle. de Lusignan .... Miss Ruby Ray  
 Mdme. de Valfontaine Miss Sadie Jerome  
 —Duke of York's
- 13.†*Kathleen-ni-Houlihan*, play, by W. B. Keats—Great Queen Street.
14. *The Hour Glass*, morality, in one act, by W. B. Keats.  
 The Wise Man .... Mr. Ernest Vaughan  
 Bridget, his wife ..... Miss Maire O'Neill  
 His Children ..... Misses Annie Allgood and Cathleen Mullamphy  
 His Pupils .... Messrs. U. Wright, J. A. O'Rourke, J. M. Kerrigan, and A. Sinclair  
 The Angel ..... Miss Sara Allgood  
 The Fool ..... Mr. F. J. Fay  
 —Great Queen Street.
14. *The Door upon the Latch*, one-act play, by F. Kinsey Peile.  
 Alain, sire de Malétoit ..... Mr. Lyn Harding  
 Denis de Beaulieu ..... Mr. Basil Gill  
 Dom Francisus .. Mr. Robert H. Atkins  
 Florimond de Champdivers .... Mr. Langhorne Burton  
 Jean ..... Mr. Clive Currie  
 Marie ..... Miss Kate Osborne  
 Peasant Woman .. Miss Mariel Alexander  
 Blanche de Malétoit .... Miss Constance Collier  
 —His Majesty's.
14. *Drink; or, Saved by a Child's Prayer*, drama, in four acts, by Cecil Phillips.  
 Hartley Granville .... Mr. Douglas Ware  
 Joe Morgan ..... Mr. Ben Carr  
 Swizzell ..... Mr. Cecil Phillips  
 Susie ..... Miss Effie Mason  
 Mary Morgan .... Miss Eugenie Veatris  
 Frank Hammond .... Mr. Ben Barnett  
 Mrs. Morgan ..... Miss Elizabeth Lang  
 Ida Morgan ..... Miss Kate Lang  
 Mrs. Bradley .... Miss Kate Montgomery  
 Police-constable ..... Mr. David Cook  
 —Town Hall, Cley-next-the-Sea.
15. *\*The Midnight Wedding*, romantic military drama, in four acts, by Walter Howard. Originally produced Junction, Manchester, October 30, 1905; in London at the West London, February 25, 1907.  
 Paul Valmar ..... Mr. Norman Partridge  
 Crown Prince Leopold.. Mr. Fredk. Rosa  
 Lieut. Eugene Von Strelsburg.. Mr. R. Adair  
 Capt. R. Von Scarsbruck.. Mr. E. Mayne  
 Father Gerard ..... Mr. Fred Grove  
 Sergeant Max ..... Mr. S. Major Jones  
 Corporal Otto ..... Mr. Harry Barford  
 Private Bobo ..... Mr. Gus Oxley  
 Sergeant of the Guard.. Mr. Wilton James  
 Conrad ..... Mr. Edmund Waller  
 Trooper Fritz ..... Mr. Harold Chapin  
 Trooper Ludwig .. Mr. Henry Armstrong  
 Kathie ..... Miss Valli Valli  
 Rozel, "Satanella" .. Miss Daisy Gwynne  
 Princess A. Von Strelsburg.. Miss N. Kerin  
 —Lyceum.
17. *Cupid's Throne*, Arcadian comedy, in one act.  
 SHEPHERDS.  
 Corin ..... Mr. Milton Rosmer  
 Strephon ..... Mr. Philip Desborough  
 Philemon ..... Mr. Alexander Cassy  
 SHEPHERDESSES.  
 Daphne ..... Miss Gertrude Henriques  
 Chloe ..... Miss Maude Buchanan  
 Phoebe ..... Miss Vera Herbert  
 Althea ..... Miss Margaret Fareleigh  
 Amaryllis.. Miss Beatrice Forbes-Robertson  
 An Old Man ..... Mr. Tom Heslewood  
 Amélie ..... Miss Corisande Hamilton  
 —Royal Botanical Gardens—Regent's Park.
17. *The Quest of the Star*, romantic pastoral play, in one act.  
 The Prince ..... Mr. Lewis Willoughby  
 Lord Ambrose .... Mr. Alexander Cassy  
 Pasqual ..... Mr. Philip Desborough  
 Blaise ..... Mr. Hubert Carter  
 Princess Rosabel.. Miss Gertrude Henriques  
 Croisette ..... Miss Maude Buchanan  
 An Old Woman .... Miss Vera Herbert  
 Fair .... Miss Beatrice Forbes-Robertson  
 —Royal Botanical Gardens—Regent's Park.

- 17.†A *Tragedy of Truth*, in two panels, by Rosamund Langbridge, with special music by Norman O'Neill. Originally produced under the title of *The Spell*, with the present title as a sub-title, at the Royal, Manchester, November 2, 1906.

Michael Hennessy ..... Mr. Henry Ainley  
Mrs. Riordan ..... Miss Maud Milton  
Mary Riordan ..... Miss N. de Silva  
—Adelphi.

- 17.‡*The Corsican Brothers*, new version of *Les Frères Corsees*, adapted from the novel of Alexandre Dumas (originally produced at the Royal, Birmingham, October 10, 1906).

M. Fabien dei Franchi } Mr. Martin Harvey  
M. Louis dei Franchi }  
M. de Château Renaud. Mr. V. Sternroyd  
M. le Baron de Montgiron

Mr. Albert E. Raynor  
M. le Baron Martelli. Mr. George Cooke  
M. Alfred Meynard. Mr. Alfred Mansfield  
M. Favrolles. Mr. Charles J. Cameron  
M. Beauchamp ..... Mr. Paul Barry  
Antonio Sarrole ..... Mr. J. Barber  
Colonna ..... Mr. Fred Wright, sen.  
Orlando ..... Mr. Philip Hewland  
Griffo ..... Mr. Leslie Palmer  
Boissec ..... Mr. P. Alexander  
Tomaso ..... Mr. Denholm Muir  
A Surgeon ..... Mr. H. Earle  
Servants .... Messrs. R. Allen, D. Holm  
Emilie de Lesparre ..... Miss Coleridge  
Mme. Savilla dei Franchi. Miss M. Milton  
Coralie ..... Miss Maud Rivers  
Frisette ..... Miss Beasle Elder  
Estelle ..... Miss Marjorie Field  
Celestine ..... Miss Ethel Patrick  
Maria ..... Miss Madge Fabian  
—Adelphi.

17. *The Twins of Skirlaugh Hall*, play, in a prologue and four acts, by Emma Brooke, adapted from her own novel of the same title.

#### CHARACTERS IN PROLOGUE.

Anne, Lady Redeburne. Miss Eily Malyon  
Betty Pytman .... Miss Cecil Cromwell  
An Old Nurse. .... Miss Eugenie Vernie

#### CHARACTERS IN PLAY.

Michael Redeburne .. Mr. Henry Renouf  
Hannah ..... Miss Eugenie Vernie  
Ralph ..... Mr. Wallis Clark  
Oliver ..... Mr. W. P. Wells  
Laura ..... Miss Cecil Cromwell  
Letitia ..... Miss Eily Malyon  
Mr. Lindley ..... Mr. A. Austin-Leigh  
Harry Lindley ..... Mr. Eric Maxon  
Dr. Bellomy ..... Mr. Frank Stone  
Rev. G. Oglethorpe .... Mr. H. G. Mason  
Willie Ackroyd ..... Mr. Gilbert Clark  
John ..... Mr. G. W. Elton  
Mrs. Margerison ..... Miss May Saker  
Martha ..... Miss Mimi Renouf  
—Royal, Margate.

- 18.\**Mrs. Ponderbury's Past*, farce, in three acts, adapted by Sir Francis Burnand from *Madame Mongodin*, by MM. Ernest Blum and Raoul Toché (originally produced at the Avenue on November 2, 1895).

Matthew Ponderbury. Mr. Chas. Hawtrey  
Mervin Thorp ..... Mr. Charles Troode  
Capt. J. Rumford. R.N. Mr. W. Draycott  
Peter ..... Mr. Edward Fitzgerald  
Hycinth Grayling ... Mr. Ernest Graham  
Sir Rover Baring ... Mr. Henri Laurent  
Colonel Aversnack ..... Mr. L. Williams

#### Mrs. Ponderbury's Past (continued).

Dr. Phelim Orlover. Mr. Percy R. Goodyer  
Mrs. Ponderbury .. Miss Marie Illington  
Lady Baring ..... Miss Gwynne Herbert  
Ethel Penniston ... Miss Mona Harrison  
Susan ..... Miss Mirabel Hillier  
Mdme. Polacca Mojeski. Miss B. Burke  
—Vaudeville.

18. *The Anonymous Letter*, comedietta, in one act, by G. S. Street.

Charles Mannington. Mr. W. Draycott  
Constance Mannington. Miss D. Hammond  
—Vaudeville.

- 19.‡*The Servant in the House*, comedy, in five acts, by Charles Rann Kennedy.

Bishop of Lancashire. Mr. C. R. Kennedy  
The Vicar ..... Mr. Stanley Drewitt  
Auntie ..... Miss Wynne Matthison  
Mary ..... Miss Mabel Moore  
Mr. Robert Smith .. Mr. Edmund Kennedy  
Rogers ..... Mr. Ben Field  
Manson ..... Mr. Walter Hampden  
—Bijou, Bayswater.

- 19.‡*The Winterfeast*, tragedy, in five acts, by C. Rann Kennedy.

Thorkel ..... Mr. Stanley Drewitt  
Valbrand ..... Mr. Edmund Kennedy  
Bjorn ..... Mr. Walter Hampden  
Olaf }  
Ufeig ..... Mr. C. Rann Kennedy  
Odd ..... Mr. Ben Field  
Herdisa ..... Miss Wynne Matthison  
Swanhild ..... Miss Mabel Moore  
—Bijou, Bayswater.

19. *The Dumb-Cake*, play, in one act, written by Arthur Morrison and Richard Pryce.

Martha Hardy ... Miss Hilda Trevelyan  
Mrs. Nye ..... Miss Minnie Griffen  
Spotto Bird ..... Mr. Louis Goodrich  
—Hicks.

- 20.\*‡*The Three Bears*, musical play, written and composed by A. S. Scott-Gatty.

Godred, King of Man .. Miss Nora Clarke  
Queen Gundreda .. Miss Katharine Hodges  
Princess Golden Locks ..... Miss Beryl Hentschel  
Jack Frost .. Miss Norah Gilbert Samuel  
The { Primas .. Miss Yvonne Tomes  
Three { Secundus .. Miss Unity Morten  
Bears { Tertius .. Miss Winsome Walker  
Santa Klaus ..... Miss Ruby Betteley  
Merlin ..... Miss Ethel Ames  
Tom ..... Miss Margaret Lamborn  
—Vaudeville.

23. *The Parasites*, act two, scene one, of a play by Miss Rose Mathews.

Lydia Dashby .... Miss Rose Mathews  
Dora Hurst ..... Miss Winifred Ingham  
Angelina de Corney Miss Beatrice Chester  
Kay Templeton ..... Miss Sime Seruya  
Gertie Vere ..... Miss Lillian Tweed  
Flossy Gay ..... Miss Adah Barton  
Lucy Lovelace ..... Miss Kathleen Rind  
—Bijou, Bedford Street.

23. *The Sergeant of Hussars*, an incident of the Franco-German war, in one act, by Cicely Hamilton.

Volain ..... Mr. Frederic Topham  
Joseph Arnault .. Mr. Fewlass Llewellyn  
Jeanne ..... Miss Cicely Hamilton  
—Bijou, Bedford Street.



- 24.\**The Dancing Girl of Spain*, musical play, in two acts, libretto by George R. Sims, music composed by Clarence C. Corri; version somewhat revised, and given under a new name, of *Miss Chiquita*, by the same author and composer, produced at the Prince of Wales', Birmingham, August 7, 1899, and played at the Coronet the week following.  
Don Julian Alvarez .... Mr. W. H. Austin  
Sir Jeremiah Joyce .. Mr. George Danvers  
The Rev. Alonzo Joyce Mr. Jack Crichton  
Terence McGinty .. Mr. George Delaforce  
D'Arcy Davis ..... Mr. Edgar Dereve  
Jack Davis .. Mr. Johnnie Schofield, jun.  
Don Carlos Alvarez .. Mr. Donald Edward  
Guitarez ..... Mr. Arthur White  
Interpreter ..... Mr. Edward Durant  
Rodrigo ..... Mr. James Falson  
Miss Chiquita Joyce .. Miss Dolly Varden  
Miss Marie Montresser .. Miss Gertrude Fawcett  
Lola ..... Miss Kitty Lambert  
Juanita ..... Miss Millie Neal  
Mercedes ..... Miss Bertie Jackson  
Manuelita ..... Miss Sadie Thompson  
—Royal, Hull.
24. *In the Bishop's Carriage*, play, in three acts, dramatised by Channing Pollock from a novel by Miriam Michelson.  
William Latimer ..... Mr. Frank Cooper  
Tom Dorgan .... Mr. Charles Cartwright  
Obermuller ..... Mr. Henry Vibart  
Edward Ramsay .. Mr. Charles Collette  
The Bishop ..... Mr. Arnold Lucy  
Mrs. Ramsay ..... Miss Agnes Hewitt  
Nellie ..... Miss Edith Cartwright  
Mrs. Latimer .... Miss Elspeth Dudgeon  
Mag ..... Miss Margaret Fuller  
Nance ..... Miss Fannie Ward  
—Waldorf.
24. *The Love of a Life*, drama, in four acts, by Eugene Gotere.  
Colonel Edgeworth .... Mr. J. W. Evelyn  
Captain Ravenscroft .. Mr. A. E. Pringle  
Lieut. Alverley ..... Mr. Louis Norman  
Sub-Lieut. Gormanston .. Mr. Geo. Marriott, jun.  
Private Sam Fluster .... Mr. Willie Scott  
Private Steer ..... Mr. Ernest Regent  
Smervin ..... Mr. Archie Gear  
Mrs. Alverley ..... Miss Grace Garside  
Margaret Edgeworth ..... Miss N. E. Waterworth  
Rosine ..... Miss Nellie Jackson  
Lady Vere Martinique Miss Kate Walfred  
Merna ..... Miss Ada M. Ryder  
—Rotunda, Liverpool.
- 24.\**The Only Way*, dramatic version, by Freeman Wills, of "A Tale of Two Cities." Originally produced at the Lyceum, February 16, 1899.—Adelphi.
24. *The House of Shame*, modern play, by Ada G. Abbott.  
Everard Hilderson .... Mr. John Lester  
Berkeley Hilderson..Mr. Ernest R. Abbott  
Kingsley Hilderson .. Mr. W. H. Garbois  
Barry Hilderson .... Mr. Frank Stephens  
Morris ..... Mr. Edwin Keene  
Miss Penelope Hilderson  
Miss Louise Gilmore  
Mrs. Manx ..... Miss Marjorie Tennant  
Eliza ..... Miss Mary Douglas  
Barbara Linley ..... Miss Ada Abbott  
—Royal, Cardiff.
25. *The Earl of Pawtucket*, comedy, in three acts, by Augustus Thomas.  
Earl of Cardington .... Mr. Cyril Maude  
Silas Hooper ..... Mr. George Shelton  
Senator Barker ..... Mr. W. H. Post  
Judge Fordyce ..... Mr. A. S. Aspland  
Henry Seaford .... Mr. George Courtenay  
Arthur Weatherbee..Mr. Richard Sterling  
Duffield ..... Mr. David Todd  
Wilkins ..... Mr. John Harwood  
Crennan ..... Mr. Dore Davidson  
Maitre d'Hotel .... Mr. Daniel McCarthy  
Waiters ..... Mr. A. G. Onslow  
Mr. Charles Hampden  
Omnibus ..... Mr. W. Blair  
Page Boy ..... Master Doyle  
Aunt Jane ..... Miss Pollie Emery  
Ella Seaford ..... Miss Elsie Ferguson  
Harriet Fordyce..Miss Alexandra Carlisle  
—Playhouse.
- 25.†*The Blossom of Brittany*, comedy opera, by Sutton Vane, with music by Edward Jones—Royal, Brighton.
- 25.\**The Incubus* (English version of *Les Hanneçons*), by Brioux, produced under the original French title, translated by H. M. Clark, by Stage Society at Imperial, March 24, 1907—Coronet.
25. *The Phœnix*, one-act play from the pen of Laurence Irving.  
Herbert Medway, J.P. Mr. Nigel Playfair  
Captain Ferris ..... Mr. Laurence Irving  
Maid ..... Miss Florence Adale  
Beatrice ..... Miss Winifred Emery  
—Coronet.
- 25.†*The Idol and the Husband*, comedietta, by Mrs. Albert S. Bradshaw—Adelphi.
- 25.†*The Shell of a Man*, play, in one act, by Mrs. George Cran.  
Ruth ..... Miss Enid Rose  
Dora ..... Miss Betty Hardress  
Guy Willoughby ..... Mr. Lawson Butt  
—Gt. Queen Street.
- 27.†*The Heart of the Machine*, play, in three acts, by Antonia R. Williams.  
Beatrice Sherringham..Mrs. Russ Whytal  
Jim Estcourt ..... Mr. Henry Ainley  
R. Sherringham....Mr. Norman McKinnel  
Eve Bastable ..... Miss Suzanne Sheldon  
Prior ..... Mr. Keane  
—Royalty.
28. *Which is It?* duologue, by Bertha Moore.  
Mrs. Pendleton ..... Miss Jessie Moore  
(Mrs. Cairns James)  
Dr. Clarke ..... Mr. Athol Stewart  
—Royal Albert Hall.
28. *The Terror*, dramatic episode, by Bertha Moore.  
The Terror ..... Mr. Frank G. Bayly  
Guy Bonsor ..... Mr. Ben Webster  
Mrs. Weston ..... Mme. Bertha Moore  
Madge Weston .... Miss Margaret Busé  
Chance ..... Mr. Blake Thornton  
—Royal Albert Hall.
28. *Just a Little Change*, episode, by Bertha Moore—Royal Albert Hall.
- 28.†*The Pocket Miss Hercules*, farce, in three acts, by J. Storer Clouston.  
Lord Dyderdown .... Mr. H. Athol Forde  
Hon. Ferdinand Falarope  
Mr. Fred Wright, jun.  
Rev. Septimus Falarope..Mr. Edward Sass  
Dick Power ..... Mr. H. C. Buckler



*The Pocket Miss Hercules (continued).*

Meakin ..... Mr. Charles Goodhart  
 Thomas ..... Mr. Arthur Eldred  
 Hon. Sophia Falarope ..... Miss Isabel Grey  
 Muriel Falarope .... Miss Daisy Atherton  
 Daisy Faye ..... Miss Esme Hubbard  
 —Royalty.

28. *The Girl is Mine! Ha! Ha!* farce, in one act, by Arthur Jefferson.  
 Rev. Mr. Horton ..... Mr. Morley Carroll  
 Reginald Plantagenet Montmorency  
     Mr. R. Ryeland Leigh  
 Sammy Plum ..... Mr. Arthur Jefferson  
 Polly Perkins ..... Miss Cecilia Dare  
 P.C. Albert ..... Mr. Tom Jones  
 —Metropole, Glasgow.

## JULY.

1. *Love Rules the World*, domestic drama, in four acts, by T. G. Bailey.  
 Harold Kingston .. Mr. Charles Fancourt  
 Stephen Blight ..... Mr. Gerald Jordan  
 Paul Carruthers ..... Mr. V. G. Vayne  
 Billy Binks ..... Mr. Walter Dale  
 Jim Dixey ..... Mr. Sidney Rennef  
 Farmer Carruthers .. Mr. E. A. Douglas  
 The Major ..... Mr. Cecil Raymond  
 Inspector Ferritt ..... Mr. Harry Stock  
 Jailer ..... Mr. G. M. Cutler  
 Hon. George Chumley.. Mr. A. Blakestone  
 Sir Edward Whybrow.. Mr. R. Townsend  
 Maud Carruthers .. Miss Ruth Shepherd  
 Flo Merton .... Miss Constance Medwyn  
 Mother Grimble... Miss Gwenda G. Vayne  
 Kitty Snowdrop .... Miss Kitty Kussell  
 —Star, Liverpool
1. *The Light of the World*, historical and romantic play, in four acts, by May Irene Wright.

## ROMANS.

Gregorius ..... Mr. Alfred Wade  
 Geraldus ..... Mr. Clifford Rean  
 Petunias ..... Mr. Bob Anderson  
 Gorus ..... Mr. F. Booth Conway  
 Sculda ..... Mr. E. Holland Day  
 Sysimus ..... Mr. Claude Aymond  
 Lemos ..... Mr. R. S. Innes  
 Clotho ..... Mr. L. Baker  
 Mythera ..... Mr. Albert Waghorn  
 Ceoropia ..... Miss Theo. Henries  
 Latrilla ..... Miss Edith Lorraine  
 Flamma ..... Miss Gertie Henderson  
 Glycera ..... Miss Ethel Griffies

## BRITONS.

Berie ..... Mr. F. B. Woulfe  
 Tynwar ..... Mr. Alfred Waghorn  
 Theulf ..... Mr. Geo. Muero  
 Woader ..... Miss Eva Waine  
 Morwenna ..... Miss Amy Wood  
 Eda ..... Miss Jane Evan  
 Gwith ..... Miss Amy Manfree  
 —Royal, Darlington

1. *Such a Nice Girl*, irresponsible musical absurdity, in two acts, words and lyrics by Frank Stanmore, music by E. Paschal.  
 Bertie Holbrook .... Mr. Frank Stanmore  
 Harry Harrow ..... Mr. Frank Tennant  
 Brown ..... Mr. Douglas Payne  
 William ..... Mr. Fred Clarke  
 Colonel Bullett, V.C. .. Mr. Arthur Poole  
 Cerise ..... Miss Maude Percival  
 Little Flossie ..... Miss Gladys Anderson  
 Martha Grimm ..... Miss Nellie Clarence  
 Ida Downe ..... Miss Marjorie Battiss  
 Violet Powder ..... Miss Ada Smart

*Such a Nice Girl (continued).*

Rhodes Dendrum .... Miss Lillian Lilford  
 Pattie de Foie Gras ..... Miss C. Lilford  
 Hilda Colman ..... Miss Nell Richardson  
 —Royal, Worthing.

1. *A Brace of Humbugs*, comedietta, by John Cutler, K.C.  
 Charles Smithers .. Mr. Fred W. Permain  
 George Smithers .. Mr. Arthur G. Brown  
 Maud Smithers ..... Miss Maud Linder  
 Miss Priscilla Baker .. Miss Lily Edmonds  
 —Brixton.

1. *The Girl Who Married for Money*, drama, in four acts.

George, 3rd Earl of Dorincourt  
     Mr. W. Haggart, jun.  
 Berkely Chesterfield .. Mr. John Desmond  
 General Sir Andrew Courtney  
     Mr. George Stanley  
 Percy Courtney ..... Mr. Bob Chapman  
 Track Innington .... Mr. A. W. Beverley  
 James Barker ..... Mr. Earnest Meadows  
 Bob Smith ..... Mr. F. C. Haggart  
 Spicer ..... Mr. Arthur Stanley  
 Sergeant O'Mulligan .... Mr. David Johns  
 Edith Penhurst ..... Miss Jenny Haggart  
 Mary Fenton ..... Mrs. A. W. Beverley  
 Hester Freshwood.. Miss Francis Giddings  
 Bessie Trot ..... Miss Annie Falkner  
 Nellie Barker .... Mrs. Will Haggart, jun.  
 —Castle, Neath

2. *The Stratagem*, comedy, in one act (adapted from the German of Emil Pohl), by F. Kinsey Peile.

Rennett Paton ..... Mr. Templer Powell  
 Lord Bernard ..... Mr. Harold Wright  
 Adams ..... Mr. Edward Coutts  
 Brown ..... Miss M. Fountain  
 Angela Pinker .... Miss Ierne Fitzgerald  
 —Court.

2. *The Holiday Governess*, sketch, written by C. A. Dawson.

Mrs. Ponk ..... Miss Rose Cazalet  
 Miss Blake ..... Miss Dorothy Humbert  
 Miss Drimmitt .... Miss M'Almée Murray  
 Lady Evelyn Ffrench ..... Miss Seivay  
 Servant ..... Miss Winifred Ingham  
 —92, Victoria Street, S.W.

2. *Medea in Corinth*, play, in three acts, by W. G. Wills (originally produced at the Lyceum)—Court.

4. *A Nobleman of Nature*, drama, in four acts, by Whitmore Ledger.

Prince Ivanovitch .. Mr. Howard Coveney  
 Paul Berndorf .... Mr. Whitmore Ledger  
 Michael Kovenski .... Mr. Chas. Cameron  
 Philip Hampton .... Mr. David Urquhart  
 Bill Prinkwater ..... Mr. Dan Mining  
 Lubinoff ..... Mr. A. Neeson  
 Jurgis ..... Mr. H. Blundell  
 Edith Nehludoff .... } Miss Alvina Mining  
 Katusha Dedski ..... }  
 Vera ..... Miss Hettie Jeffries  
 Polly Bouncer ..... Miss Alice Granville  
 —Tudor, Ferndale.

4. *England: A Play without a Plot*, by Norman Roe.

Mark Olstein ..... Mr. Geo. de Lara  
 Samuel Escott ..... Mr. Harry Ashford  
 Victor Robinson ..... Mr. Stanley Logan  
 Steerage Passenger .... Mr. A. Bertrand  
 1st Rich Passenger ... Mr. Leon M. Lion  
 2nd Rich Passenger ... Mr. William J. Rea  
 3rd Rich Passenger.. Miss Beatrice Manning  
 Vera Mainwaring... Miss Nellie Redwood  
 Mary Falkner.. Miss Katherine Harrington  
 —Victoria, Bamsgate.

- 4.\**Monsieur Beaucaire*, comedy, in four acts, by Booth Tarkington and E. G. Sutherland (first produced in London at the Comedy, October 25, 1902)—Lyric.
5. *The Desperate Duke; or, The Culpable Countess*, burlesque drama, in one act, by Robert Marshall and Alfred Sutro—A.O.F. Garden Party, Chelsea Hospital Grounds.
- 8.†*Her Nameless Child*, drama, in four acts, by Madge Duckworth and Ridgewood Barrie. Originally produced Metropole, Devonport, July 9, 1906; C.P., Tonymandy, June 18, 1906.  
 Anthony Ford ..... Mr. George Mitchell  
 Arthur ..... Mr. Wingold Lawrence  
 Lord Henry Woodville .. Mr. Frank Adair  
 Mongrole ..... Mr. Fred Withers  
 Tom Rivers ..... Mr. George H. Asquin  
 Jake ..... Mr. F. Walters  
 Jack ..... Mr. George Wye  
 Jim ..... Mr. H. Huntley  
 XXX 41 ..... Mr. Gerald Vane  
 Officer ..... Mr. Fred Rillings  
 Bessie Brooks ..... Miss Daisy Maynard  
 Sarah ..... Miss Beatrice Dover  
 Crayout ..... Miss Joan Pereira  
 Lady Sybil Woodville.. Lydia Mannington  
 Phyllis Ford ..... Miss Louie Adair  
 —Shakespeare, S.W.
- 8.†*Such a Nice Girl*, irresponsible musical absurdity, in two acts, words and lyrics by Frank Stanmore, music by E. Paschal. Originally produced Royal, Worthing, July 1.  
 Bertie Holbrock .... Mr. Frank Stanmore  
 Harry Harrow ..... Mr. Frank Tennant  
 Brown ..... Mr. Douglas Payne  
 William ..... Mr. Fred Clarke  
 Colonel Bullett, V.C. .. Mr. Arthur Poole  
 Cerise ..... Miss Maud Percival  
 Little Flossie .... Miss Gladys Anderson  
 Martha Grimm .... Miss Nellie Clarence  
 Ida Downe ..... Miss Marjorie Battis  
 Violet Powder ..... Miss Ada Smart  
 Rhoda Deadrum .... Miss Lillian Lilford  
 Pattie de Foie Gras .. Miss Constance Lilford  
 Hilda Colman ..... Miss Nell Richardson  
 —Royal County, Kingston.
8. *The Heathen and the Christian*, drama, in four acts—St. James's, Manchester.
8. *Wanted: James Burton*, dramatic episode, in one act, by J. Herbert Jay—Victoria, Ramsgate.
12. *Loreley*, first production in England of an opera, in three acts (in Italian), words by Carlo D'Ormeville and A. Zanardini, English version by Alfred Kalisch, music by Alfredo Catalani.  
 Rudolph ..... M. Journet  
 Anna ..... Mdlle. Selma Kurz  
 Walter ..... Signor Bassi  
 Loreley ..... Mdlle. Scalar  
 Hermann ..... Signor Sammarco  
 —Covent Garden.
15. *The Little Mother*, drama, in four acts, by Gordon Holmes.  
 Lord Arlincourt .... Mr. George Mitchell  
 Harry Cornwall .. Mr. Wingold Lawrence  
 Ormonde Cowell ..... Mr. Frank Adair  
 Augustus Sparrow .. Mr. Geo. H. Asquin  
 Myles Jarvis ..... Mr. Fred Withers  
 Sidney ..... Little Elsie Videau  
 Arthur ..... Little Bertha Hanbury  
 Jesse Willard ..... Mr. James Dunbar

*The Little Mother (continued).*

- McGuire ..... Mr. Allan McKay  
 Jolliffe ..... Mr. L. C. Hindle  
 Pellatt ..... Mr. Henry Squire  
 Purvis ..... Mr. George Wye  
 Sir Norman Power ..... Mr. Chris Mason  
 Jeremiah Dobbin ..... Mr. Fred Rillings  
 Detective Wright ..... Mr. Fred Carr  
 Mrs. Alma Cortelyou.. Miss L. Mannington  
 Mrs. Bridget Sparrow .. Miss Nellie Daly  
 Janet ..... Miss Daisy Maynard  
 West ..... Miss Emily Rillings  
 Mrs. Dobbin ..... Miss Beatrice Dover  
 Lady Agnes Carlyle .... Miss Isabel Lowe  
 Nancy ..... Miss Louie Adair  
 —Shakespeare, S.W.
15. No. 442—*His Escape*, opera, in one act, by Rutland Barrington, music by H. M. Higgs.  
 Lord Henry Ackroyd.. Mr. Richard Green  
 Lady Helen Ackroyd.. Miss Madge Temple  
 Sir Charles Furnival .... Mr. Frank Lacy  
 Mrs. Murgatroyd .... Miss Muriel Hodges  
 —Coronet.
- 15.†*The Song of the Torch*, play, in four acts, by Ion Perdicaris. Originally produced Royal, Margate, May 13.  
 Toledano ..... Mr. Lawson Butt  
 Count von Habsfeldt .... Mr. A. E. Anson  
 Hartmann ..... Mr. Hylton Allen  
 Von Rosnitz ..... Mr. Cecil Brooking  
 Koppe ..... Mr. Robert Grey  
 Heinrich ..... Mr. Herbert Standing jun.  
 Countess von Habsfeldt.. Miss Edith Olive  
 Fernando ..... Miss Inez Bensusan  
 Madeleine Rosenthal.. Miss Doris Digby  
 Madame Favelle .... Miss Mary Allestree  
 Esther ..... Miss Belle Travers  
 Annette ..... Miss Ruby Shawe  
 —King's, W.
- 15.†*The Branded Woman*, drama, in four acts, by F. Wybert Clive (originally produced at the Gaiety, Burnley, August 7, 1905)—Royal, Stratford.
15. *Martin Pryor's Millions; or, Don't Do as She Did*.  
 Rev. Arthur Carruthers.. Mr. D. C. Phelps  
 Martin Pryor ..... Mr. Richard Webb  
 Hartley Deane ..... Mr. Leonard Aardale  
 Hon. Percy Primrose ..... Mr. Fred Hill  
 Monsieur La Carte .. Mr. Larry Clements  
 Dr. Hendrik Schmidt.. Mr. Stanley Bedwell  
 Jonathan Shiner ..... Mr. Oscar Powell  
 Fritz ..... Mr. John Owen  
 Mr. Jenkins ..... Mr. Hyman Conick  
 Thomas ..... Mr. Tom Bates  
 'Arry 'Awk ..... Mr. A. Lewis  
 George Souse ..... Mr. Robert Wilson  
 Bill Potts ..... Mr. Benson  
 A Gondolier ..... Mr. Konick  
 Mrs. Shiner ..... Miss Lillie Wilton  
 Lillian Shiner ..... Miss Cissie Cleveland  
 Sarah Bangs ..... Miss Elsie Shelton  
 Léonie Delamere .... Miss Maude Lynton  
 Rita Woodville ..... Miss Olga Audré  
 —Metropole, Devonport.
15. *A Girl Redeemed from Sin*—Royal, South Shields.
18. *The Woman Pays*, play, by Frank M. Thorne.  
 Roger Marchant .. Mr. Hugh Montgomery  
 Sid Armstrong ..... Mr. Phil Harper  
 Micky Maloney ..... Mr. Frank M. Thorne  
 Cyrus Treadgold ..... Mr. Albert Sinclair  
 Luke Moreland ..... Mr. J. O. Stewart  
 Nathan Moss ..... Mr. Harry Leander



*The Woman Pays (continued).*

Dr. Trevor ..... Mr. Oliver Birrell  
 Peter Hallam ..... Mr. G. W. Clements  
 Captain Holt ..... Mr. A. D. Barnes  
 Dr. Windcombe ..... Mr. Geo. E. Rogers  
 Motorman ..... Mr. C. W. Clark  
 Madge Armstrong .... Miss Maud Russell  
 Nell Moreland ..... Miss Leslie Warner  
 Polly Stokes ..... Miss Marie Harcourt  
 Tabitha ..... Miss Florence Thorne  
 Nurse Agnes ..... Miss May Franks  
 —Metropole, Gateshead.

18. *The Wrong Room*, sketch, by Owen Ashley.  
 Oswald Falkner ..... Mr. Henry J. Court  
 Phyllis Seymour .... Miss Violet Furnivall  
 —Ladbroke Hall.

22. *The Reckoning*, one-act play, by Stanley Houghton and Frank G. Nasmith.  
 Merlin ..... Mr. Bartlett Garth  
 Trevor ..... Mr. Martyn Roland  
 Gabrielle de Richepin. Miss Amy Sangster  
 —Queen's, Manchester.

22. *The Lady of Haigh; or, A Wife's Penance*, drama, in four acts, by Alard Bensell.  
 Sir Osmond Nevill .... Mr. Roy Fortescue  
 Sir Wm. Bradshaigh .. Mr. John McNally  
 Richard Bradshaigh .... Miss Olive Lloyd  
 Father Clitheroe ..... Mr. David Curtis  
 Humphrey Lathom ..... Mr. Wayton Hope  
 Giles Dauber ..... Mr. A. W. Thompson  
 Darby Grimshaw ..... Mr. H. Bannister  
 A. P. Gryffidd ..... Mr. A. Vincent  
 A. P. Rhys ..... Mr. Barday Fulton  
 Dame Dorothy Bradshaigh. Miss A. Corona  
 Madge Dauber ..... Miss C. Lestrangle  
 Phoebe ..... Miss Lillian Darey  
 Lady Mabel Bradshaigh. Miss Lalia Shelton  
 —Royal, Wigan.

22. *The Blue Monkey*, musical farce, in two acts, book by Walter R. Flint, music by H. Wilkinson, A. Taggart, and others.  
 Professor Meadows .... Mr. Bruce Lindley  
 Georgie Meadows ..... Miss Sadie Neville  
 Freestater, I.B.D. .. Mr. Edwin F. Fysher  
 Miss Bliss ..... Miss Rosemary Rees  
 Harry Dare ..... Mr. Philip Sefton  
 Nimble Nat ..... Mr. Sidney Benson  
 Adolphe Beausejour Froget  
 Mr. Chas. Swinburne  
 Dent Istjoy ..... Mr. Philip Durham  
 Edna Teething ..... Miss Merrie Omar  
 Isabel St. Clair .. Miss Loudolph Barrett  
 —Brighton Palace Pier

22. *Her Answer*, musical duologue, written by S. Adair Fitzgerald, with music by Napoleon Lambelet.  
 Tom ..... Mr. Richard Green  
 Bob ..... Mr. Reginald White  
 —Coronet.

22. *The Lonely Life*, one-act play, by Alfred Sutro.  
 Mr. Cassadine ..... Mr. Harold V. Neilson  
 Walter Gifford ..... Mr. Martyn Roland  
 Janet ..... Miss Amy Sangster  
 —Queen's, Manchester.

22. *The Pocket Miss Hercules*, farce, in three acts, by J. Storer Clouston (originally produced at the Royalty at a *matinée*, June 28, 1907)—Royalty.

23. *The Second Mrs. Grundy*, comedy, in one act, by Barton White—Royalty.

25. *The Stormy Petrel*, comedy, in three acts, by W. Strange Hall.

Admiral Heathersea.... Mr. Leon M. Lion  
 Vivien ..... Miss Nina Sevensing  
 Frances Weir. Miss Katherine Harrington  
 Sir James Newburgh

Mr. Jerrold Robertshaw  
 Dr. Stevens ..... Mr. William J. Rea  
 Dr. Tom Morland. Mr. T. Laurence Jowitt  
 Rev. Edward Ellice. Mr. Stanley Logan  
 Louie ..... Miss Nell Douglas  
 Jacob Bastock ..... Mr. Harry Ashford  
 William ..... Mr. George de Lara  
 Peter Turrock ..... Mr. A. Corneille  
 Henry Swayne ..... Mr. M. A. Scott  
 —King's, Glasgow.

25. *Charlie, the Sport*, one-act play, from the French of Tristan Bernard, by Michael Morton.

Charlie, the Sport .... Mr. H. C. Buckler  
 Harry, the Swell ..... Mr. E. W. Tarver  
 Billy, the Kid ..... Mr. Harry Norton  
 Inspector Williams

Mr. Montague Elphinstone  
 Mr. Sharpe ..... Mr. Douglas Munro  
 Barnes ..... Mr. Arthur Ackerman  
 Nigger Minstrels ... { Mr. Percival Clark  
 A Young Man. .... Mr. Patric Curwen  
 Jennie ..... Miss Rhoda Ray  
 An Old Lady ..... Miss Lydia Rachel  
 A Gipsy ..... Miss Adelaide Burt  
 —Haymarket.

29. *The 18th Century*, fantastic play, in three acts, founded on a comedy by Edward J. Malyn and C. James.

TO-DAY AND TO-MORROW, 1906.

Nicholas, Earl of Laidlaw....Ed. Compton  
 Mr. Dormer ..... Mr. Eric Lewis  
 Wilfrid Gaunt ..... Mr. Charles Groves  
 Colonel Colby ..... Mr. E. M. Robson  
 Sir Vincent Warrilow. Mr. G. W. Johnston  
 Algernon Pinkerton. Mr. Benedick Butler  
 Rupert Trevor ..... Mr. Henry Ainley  
 Warne ..... Mr. Philip Gordon  
 Charles ..... Mr. Reginald E. Besant  
 Dolly Laidlaw ..... Miss Phyllis Relph  
 Lady Antony Frayle. Miss Suzanne Sheldon  
 Mary Molyneux .. Miss Marion Ashworth  
 Stacey Trevor-Coke .... Miss Grace Lane

YESTERDAY, 1745.

Nicholas, Earl of Laidlaw....Ed. Compton  
 Dormer ..... Mr. Eric Lewis  
 Admiral Gaunt ..... Mr. Charles Groves  
 General Colby ..... Mr. E. M. Robson  
 Capt. Warrilow. Mr. G. Wallace Johnston  
 Lieutenant Pinkerton. Mr. Benedick Butler  
 Ensign Rupert Trevor .. Mr. Henry Ainley  
 Sergeant ..... Mr. Reginald E. Besant  
 Warne (a Voice) ..... Mr. Philip Gordon  
 Pompey ..... Miss Dolly Stamp  
 Lady Antony Frayle. Miss Suzanne Sheldon  
 Dorothy Laidlaw ..... Miss Phyllis Relph  
 Lady Molyneux....Miss Marion Ashworth  
 Mrs. Dormer ..... Miss Marie Hassell  
 Anastasia Coke ..... Miss Grace Lane  
 —St. James's.

29. *Wanted by the Police*, drama, in four acts, by Ronald Grahame.

Richard Crawford .. Mr. Ronald Grahame  
 Philip Stanhope ..... Mr. W. Collins  
 Silas Underwood .. Mr. Edward Cheetham  
 Charley Sparrow .... Mr. James F. Firth  
 Dr. Foster ..... Mr. Duncan Bell  
 Jasper Thornycroft ..... Mr. H. Evans  
 Graves ..... Mr. Alf Selwood



*Wanted by the Police (continued).*

Inspector Drummond .....	Mr. F. Best
P.C. Roberts .....	Mr. G. Esdaille
Bertie Beresford .....	Mr. Harold Lyne
Nunkey Snarl .....	Mr. Herbert Barrs
Mary Foster .....	Miss Dorothy Oswald
Florence Fordyce .....	Miss Edna Hana
Molly .....	Miss Maudie Vincent
—Royal, Cardiff.	

- 30.\* *A Night Out*, farcical comedy, in three acts, adapted from the French of Georges Feydeau and Maurice Desvallières (first performed in English at the Vaudeville, April 29, 1896).

Joseph Pinglet .....	Mr. George Giddens
Paillard .....	Mr. Bertram Steer
Mathieu .....	Mr. Frederick Volpe
Maxime .....	Mr. George Desmond
Brochard .....	Mr. Reginald Walter
Boulot .....	Mr. Lawrence White
Bastien .....	Mr. F. W. Permain
Ernest .....	Mr. Geoffrey Saville
Botticelli .....	Mr. P. L. Julian
Marcelle .....	Miss Marguerite Leslie
Angelique .....	Miss Alice Beet
A Lady .....	Miss Millicent Forsyth
Victorine .....	Miss Frances Vine
Hyacinthe .....	Miss Nell Toller
Violette .....	Miss Violet Hollom
Rose .....	Miss Leonora Caldwell
Marguerite .....	Miss May Hollom
—Criterion.	

## AUGUST.

3. *Under the Stars and Stripes*, military musical drama, in four acts, by Arch. Cunningham.

Rex Graham ..	Mr. Donald A. Cameron
Col. Jules Vermond ..	Mr. Edward Avinall
Captain Jack Deane ..	Mr. Wilson Blake
Bertie Dimple ..	Mr. Charles V. Charles
Silas G. Strang ....	Mr. Sydney Milton
Sheriff McCabe .....	Mr. W. S. Stevens
Sergeant Wilson .....	Mr. Wm. Moody
Corporal O'Brien .....	Mr. Harry Kay
Private Linwood .....	Mr. J. Storm
Private Kelly .....	Mr. A. Campbell
Private Smith .....	Mr. C. Libell
Private Massey .....	Mr. P. Hardy
Luke .....	Mr. Wm. Bradshaw
Tim .....	Mr. H. Leigh
Mark .....	Mr. V. Dawson
John .....	Mr. Wallwork
Matthew .....	Mr. Thos. Glasse
Mabel Graham ..	Miss Chris. Errington
Mildred Molineaux ..	Miss F. Cameron
Marie Murray ....	Miss Cherry Veheyne
Sylvia Rosmer .....	Miss Stanley Burt
—Royal, Tyldesley.	

- 3.† *John Bull at Market*, play, by E. W. A. B. Staton—East Oxford, Oxford.

3. *Rollicking Rory*, romantic Irish legendary play, by Chalmers Mackey.

Rory O'Donohoe ..	Mr. Chalmers Mackey
Stephen D'Arcy ..	Mr. David Macfarlane
General Ashleigh ..	Mr. St. John Stuart
Shaun Brady ..	Mr. Haughton Macaulay
Corporal Swift .....	Mr. Stanley Hirst
Private Mason .....	Mr. Joseph Healey
Mr. Callaghan .....	Mr. Henry Sainsbury
Rosie O'Donohoe ..	Miss Nana Flensberg
Mrs. O'Donohoe ..	Miss Adele Liddon
Queen of the Fairies ..	Mdme. C. Bellamy
Fairies ..	Misses K. O'Mara & M. Flensberg
Rosaleen Ashleigh ..	Mrs. C. Mackey
Desmond Fitzgerald ..	Mr. Charles Homer
—Royal, Preston.	

- 5.† *For Her Sake*, play, in four acts, by William L. Roberts and Ben Landeck. Originally produced O.H., Cheltenham, April 18.

Prince Vladimir Walanoff ..	Mr. W. Draper
Gregorovitch .....	Mr. Bernard Mervyn
Nicholas Nicholoff ..	Mr. C. E. Johnson
General Pauloff ....	Mr. Millar Anderson
Lieutenant Rostow ..	Mr. Albert Sinclair
Lord Chumley Hargraves ..	Mr. Fred Beck
Ivan .....	Mr. Fred Hilliard
Patrick .....	Mr. Sydney Benson
Rensenski .....	Mr. Henry Russel
Paulanoff .....	Mr. T. Sharp
Libinski .....	Mr. F. Leyland
Zouroff .....	Mr. Fred Scott
Sergius .....	Mr. C. Stevens
Princess N. Walanoff ..	Miss D. Gilham
Miss Phyllis Gray ..	Miss G. Netterville
Amelia Jane .....	Miss Maimie Randall
Olga .....	Miss Mabel Manning
—Grand, Fulham.	

- 5.† *The Woman from Scotland Yard*, drama, in four acts, by George Edwin Clive and Alex. C. Grant. Originally produced Osborne, Manchester, May 20; C.P., Kings, Sutton-in-Ashfield, March 21—Royal, Stratford.

5. *Her Marriage Vow*, drama, in four acts, by Owen Davis.

Gilbert Carlton .....	Mr. E. L. Garside
Ned Benton .....	Mr. George Beverley
Daffy Dan .....	Mr. J. Forbes Knowles
William Walters .....	Mr. J. W. Ryder
Larry Leary .....	Mr. Dan Ryan
Eben Chubb .....	Mr. Wilford Bailey
Jim Burke .....	Mr. Walter Wilby
Jenks .....	Mr. John Herdman
Hester Norton .....	Miss Nellie Shirley
Almira .....	Miss Anna Beaumont
Maggie Clare .....	Miss Nellie Garside
Kate Walters .....	Miss Ruth Shepherd
—Royal, Blyth.	

- 7.† *Hallowe'en*, dramatic historical playlet, by Robert Wilford—Athenæum, Lancaster.

- 7.† *Summer Roses*, romantic playlet, by Robert Wilford—Athenæum, Lancaster.

- 7.† *Varina*, dramatic sketch, by Roy Milton—Athenæum, Lancaster.

9. *His Best Chum*, "incident," by George Glidden.

Sir Henry Vincent, K.C. ....	Mr. Fladgate
Lady Vincent .....	Mrs. Fladgate
Gerald Hone .....	Mr. Bronson Albery
Arthur Bryn .....	Mr. Harold Whitaker
Findlay .....	Colonel Chater
—Royal, Canterbury.	

12. *The Great Poison Case*, dramatic play, in two scenes (previously played as a musical sketch)—Grand, Fulham.

12. *The Glazier*, French vaudeville, in one act—Grand, Fulham.

12. *The Idol of Paris*, drama, in four acts, by Charles Darrell.

Flare-Flare .....	Miss Annie Bell
Prince Sergius Zoreski ..	Mr. A. McCulloch
Philippe D'Esterre ....	Mr. Otto Shields
Gustave Langlois ....	Mr. Norton Shields
Theo Decline .....	Mr. Chris Roberts
Guillaume .....	Mr. Gordon Robey
Victor Cashelle .....	Mr. Sidney Arnold
Tartare .....	Mr. H. Vyvian Thomas
Bracqueth .....	Mr. Gerald Travers
Rachel Bernhardt ..	Miss Ethel Selby
Olympe Sosage .....	Miss Grace Noble
Madame Sansterré ..	Miss Esther Carthew
Ann .....	Miss Annie Megson
—Opera House, Middlesbrough	

12. \**As You Like It*. Mr. John Hart's revival of Shakespeare's comedy, arranged in five acts.  
 Duke ..... Mr. John Nesbitt  
 Frederick ..... Mr. Francis Chamier  
 Amiens ..... Mr. Charles Garth  
 Jacques ..... Mr. James Hearn  
 Le Beau ..... Mr. Frank Western  
 Charles ..... Mr. Fred Percy  
 Oliver ..... Mr. Lionel Belmore  
 Jacques de Bois ..... Mr. Reginald Blott  
 Orlando ..... Mr. Gerald Lawrence  
 Adam ..... Mr. Orlando Barnett  
 Touchstone ..... Mr. Harry Paulton  
 Corin ..... Mr. Stockall Ward  
 Sylvius ..... Mr. Duncan Yarrow  
 William ..... Mr. H. Hambleton  
 Rosalind ..... Miss Fay Davis  
 Celia ..... Miss Valerie Salberg  
 Phoebe ..... Miss Frances Westhead  
 Audrey ..... Miss Violet Chamier  
 —Prince's, Manchester.
15. *French as He is Spoke*, comedy in one act, adapted by Gaston Mayer from the French play *L'Anglais tel qu'on le parle*, by Tristan Bernard.  
 Peter ..... Mr. Cyril Maude  
 Monsieur Villiers .. Mr. D. J. McCarthy  
 Charlie Lingard ..... Mr. E. Mainwaring  
 Inspector of Police .. Mr. John Harwood  
 Waiter ..... Mr. A. G. Onslow  
 Policeman ..... Mr. W. Blair  
 Rosine ..... Miss Madge Thieradge  
 Hotel Manageress .. Miss Kate Harwood  
 —Playhouse.
15. \**Attila*, play, by Lawrence Binyon—His Majesty's.
16. *Madame Butterfly*, Giacomo Puccini's opera, in three acts, founded on a magazine story by John Luther Long, dramatised by the author and David Belasco, and adapted to the uses of opera by Signori Illica and Giacosa, produced in Italian at Covent Garden on July 10, 1905. English version by Mrs. Elkin, produced for the first time in London by the Moody-Manners company.  
 Lieut. B. F. Pinkerton.. Mr. J. O'Mara  
 Sharpless ..... Mr. Lewys James  
 Goro ..... Mr. W. Bailey  
 Prince Yamadori ..... Mr. F. Rowe  
 The Bonze ..... Mr. W. Anderson  
 Yakuside ..... Mr. E. Renshaw  
 Imperial Commissioner.. Mr. R. Carter  
 Official Registrar .... Mr. J. Mawdesley  
 Cho-Cho-San's Mother... Miss M. Scotson  
 The Aunt ..... Miss Brown  
 The Cousin ..... Miss M. Dennis  
 Trouble ..... Master Edward Garrett  
 Kate Pinkerton ..... Miss B. Weir  
 Suzuki ..... Miss Toni Seiter  
 Mdme. Butterfly .. Mdme. Fanny Moody  
 —Lyric.
17. \**A Goose from Haarlem*, play, in one act, by Louis Cohen.  
 Hans Hoffman ..... Mr. T. Bulwer  
 Gretchen ..... Miss B. Alice  
 Aunt Charlotte ..... Miss Florence  
 Notary Nicky Lthum..... Mr. F. Sage.  
 —Coronet.
19. †*Second to None*, drama, in four acts, by Walter Howard (first produced at the Junction, Manchester, on April 1, 1907).  
 Sir Reginald Greystone, V.C. ....  
 Mr. C. W. Spencer  
 Capt. Philip Mannering .....  
 Mr. Alfred Brandon  
 Lieut. Archie Ballater .. Mr. T. G. Vane

*Second to None (continued).*

- Sergt. Jack Horseman .. Mr. J. G. Maine  
 Harry Wilding .... Mr. Jerrold Heather  
 Frank Wilding ..... Mr. Clifford Rean  
 Private Flutter .. Mr. Charles A. Preece  
 Private Bertie ..... Mr. Eric Wilde  
 Joe Ruggles ..... Mr. Allan Carruthers  
 Inspector Trueman .. Mr. Francis Austin  
 Norah ..... Miss Maudie Grayson  
 May Greystone .. Miss Violet Emiss Lawson  
 Nell Greystone ..... Miss Ward  
 —West London.
21. *The Three Kisses*, musical play, in two acts, book by Percy Greenbank and Leedham Bantock; lyrics by Percy Greenbank; and music by Howard Talbot.  
 Garibaldi Pimpinello.... Mr. W. Passmore  
 Sir Cuthbert Bellamy.. Mr. Charles Angelo  
 Andrea ..... Mr. Walter Hyde  
 Contessa di Ravogli.. Miss Ethel Irving  
 Harry Trevor .... Mr. Lionel Mackinder  
 Ethel Trevor ..... Miss Coralie Blythe  
 Crump ..... Mr. William Pringle  
 Mr. Gobbins ..... Mr. Albert Le Fre  
 Ghi-Ghi ..... Mr. Willie Warde  
 Roderico ..... Mr. R. Carr  
 Beppo ..... Mr. I. Lewys  
 Camillo ..... Mr. C. Hood  
 Nicolini ..... Mr. M. Moncrieff  
 Lisetta ..... Miss Alice Hatton  
 Elvira ..... Miss Max Hinton  
 Philippina ..... Miss Edith Streeter  
 Zenone ..... Miss Millie Collier  
 Teresa ..... Miss Kitty Gordon  
 Marietta ..... Miss Caroline Hatchard  
 —Apollo.
26. *The Little Japanese Girl*, play, in one act, adapted from the Japanese by Miss Loie Fuller, incidental music by Mr. John Crook.  
 The Princess ..... Miss Jane May  
 The Prince ..... Mr. Edward Sass  
 Gen ..... Mr. Percival Stevens  
 A Little Japanese Girl... Miss P. Chase  
 —Duke of York's.
26. *When Other Lips*, melodrama, by T. Arthur Jones.  
 Ted Daunt ..... Mr. T. Arthur Jones  
 Basil Cunningham..... Mr. E. J. Collins  
 Tommy Neebles .... Mr. Hyland O'Shea  
 Duddle Topwash..... Mr. David Hamilton  
 Phylocrates B. Jenkins.. Mr. W. S. Parkes  
 Robert Lingley .... Mr. Albert H. Clarke  
 Davy Phillips ..... Mr. Dick Everton  
 Ginger ..... Mr. Robert A. Felton  
 Sharpey ..... Mr. Robert Sawin  
 Little Sam .... Master Thomas Fletcher  
 P.C. Nozabit ..... Mr. Alf. Kitson  
 Jimmy Murdoch ..... Mr. James Keppell  
 A Priest ..... Mr. Wm. J. Coventry  
 Octavia ..... Miss Kate Froude  
 Kitty Topwash ..... Miss Lucy Murray  
 Nancy ..... Miss Ivy Clarke  
 A Woman in Black.. Miss Jane Watson  
 Ruth Lingley ..... Miss Marie Davenport  
 —East Oxford, Oxford.
26. *Nelson*, one-act play, by Louis Cohen.  
 Lord Nelson ..... Mr. Bert Morley  
 Lieut. Collingwood .. Mr. Horace Booth  
 O'Sullivan ..... Mr. Clinton Baddeley  
 Mrs. Liebmann .. Miss F. Melrose Millett  
 —Royal, Croydon.
26. *The Scarlet Patrol*, musical comedy, in three acts, written by Owen Trevine and St. John Hamund.  
 Lord R. Cumberland .. Mr. J. S. Durant  
 Phineas Fogey .... Mr. St. John Hamund  
 Nicholas Quiller .... Mr. Arthur Stigant



*The Scarlet Patrol (continued).*

Inspector July .... Mr. Leonard Russell  
 Mr. Cooper ..... Mr. Fred Rolph  
 Johnny ..... Mr. J. H. Bishop  
 Cecil ..... Mr. Joseph Bruce  
 Algernon ..... Mr. Leo Minster  
 Freddy ..... Mr. W. E. Gulson  
 Monty ..... Mr. Bay Chester  
 Maurice ..... Mr. H. Pinnock  
 Ferdinand ..... Mr. E. A. Bennett  
 Claude ..... Mr. C. H. Stowell  
 Desmond ..... Mr. Max Wakeman  
 Amazon North .... Miss Freydon Dallas  
 Ernestine ..... Miss Florence Linton  
 Myra Myrtle ..... Miss Elise Cooke  
 Maud ..... Miss Kathleen Kinross  
 Sybil ..... Miss Lucy Kipling  
 Edith ..... Miss Cissy Woolgar  
 Daisy ..... Miss Hetty Leslie  
 Ethel ..... Miss Hilda Rennards  
 Miriam ..... Miss Marie Russell  
 Susan ..... Miss Doris Cammell  
 Joyce ..... Miss Mollie McGuigan  
 —Royal County, Kingston.

27. *The Hypocrites*, play of English country town life, in four acts, by Henry Arthur Jones.

Rev. Edgar Linnell.....Mr. Leslie Faber  
 Mr. Wilmore ..... Mr. J. H. Barnes  
 Lennard Wilmore .... Mr. Vernon Steele  
 Mr. Vivesash ..... Mr. Arthur Lewis  
 Sir John Plugenet..Mr. Charles V. France  
 Rev. E. Daubeny .... Mr. Alfred Bishop  
 Dr. Blaney ..... Mr. Cecil Brooking  
 Goodyer ..... Mr. Fred Grove  
 Mrs. Wilmore ..... Miss Marion Terry  
 Rachel Neve ..... Miss Doris Keane  
 Helen Plugenet ..... Miss Viva Birkett  
 Mrs. Blaney .... Miss Henrietta Watson  
 Mrs. Linnell ..... Mrs. Leslie Faber  
 Patty ..... Miss Irene Clarke  
 —Hicks.

28. *The Lion and the Unicorn*, historical farce, in one act, by Laurence Irving and Tom Hesselwood.

King Charles II. .... Mr. H. B. Irving  
 Colonel Blood ..... Mr. Frank Tyars  
 Lieutenant Parrot .... Mr. Tom Reynolds  
 Mr. Edwards ..... Mr. C. Dodsworth  
 Marjory Edwards .. Miss Gwladys Wynne  
 Barbara ..... Miss Muriel Alston  
 —Royal, Bolton.

28. *Fiander's Widow*, new and original comedy, in three acts, by Sydney Valentine and M. E. Francis (Mrs. Blundell).

Mrs. Fiander .... Miss Miriam Clemente  
 Mrs. Belbin ..... Mrs. Charles Calvert  
 Betty ..... Miss Elfrida Clement  
 Susan ..... Miss Maud Wynter  
 Isaac Sharpe .... Mr. Sydney Valentine  
 Richard Marshall .... Mr. H. Nye Chart  
 Sam Belbin ..... Mr. Arthur Eldred  
 An Artist ..... Mr. Scott Craven  
 Andrew Burge .. Mr. Victor Widdicombe  
 John Hardy ..... Mr. Charles Daly  
 Richard Cross ..... Mr. Fred Neeri  
 A Carpenter ..... Mr. Leonard Calvert  
 —Garrick.

31.\**The Christian*, new version of the play, in four acts, by Hall Caine.

The Hon. John Storm..Mr. Matheson Lang  
 Horatio Drake ..... Mr. A. B. Ineson  
 Lord Robert Ure ..... Mr. Eric Mayne  
 Father Lamplugh .. Mr. Frederick Ross  
 Archdeacon Wealthy..Mr. S. Major Jones  
 Lord Storm ..... Mr. Geo. P. Polson  
 Parson Quayle ..... Mr. Frederick Moyes

*The Christian (continued).*

Bertie ..... Mr. Spencer Bentley  
 Rosenberg ..... Mr. Thomas Barry  
 Mr. Buckley ..... Mr. Ronald Adair  
 Paul ..... Mr. Harold Chapin  
 Cowley ..... Mr. Henry Armstrong  
 Badrutt ..... Mr. Wilton James  
 Attendant ..... Mr. Arthur Stone  
 Mrs. Callender ..... Miss Keith Lytton  
 Polly Love ..... Miss Valli Valli  
 Lady Robert Ure ..... Miss Lillian Bethell  
 Mother Kent .... Miss Blanche Stanley  
 Black Meg ..... Miss Grace Lester  
 Jennie ..... Miss Marjorie Day  
 Rosa Ray ..... Miss Lulu Louder  
 Betty Belmont ..... Miss Ruby Miller  
 Letty Belmont ..... Miss Cassie Clare  
 Liza, Glory's Maid .. Miss Dora Clements  
 Glory Quayle ..... Miss Alice Crawford  
 —Lyceum.

## SEPTEMBER.

2.\**Pharaoh's Daughter*, opera, in one act, by Ethel Ra-Leslie, with music by Joseph Tabrar.

Princess Ameses ... Miss Ethel Ra-Leslie  
 Ptolemy ..... Mr. James English  
 Hataska ..... Miss Ida Willett  
 Prince Rameses ..... Mr. E. Francis  
 —Bijou, Bayswater.

2.\**Her Son*, revised version of Horace Annesley Vachell's play, produced at Royal, Glasgow. November 15, 1906, and The Playhouse (*matinée*), March 12, 1907—New.2. *The Woman Pays*, drama, in four acts, by Frank M. Thorne

Sid Armstrong ..... Mr. Phil Harper  
 Roger Marchant .. Mr. Raymond Thomas  
 Micky Maloney .... Mr. Frank M. Thorne  
 Cyrus Treadgold .. Mr. Berresford Innes  
 Luke Morland ..... Mr. Dunlop Stewart  
 Doctor Trevor .... Mr. Charles Arthur  
 Nathan Moss .... Mr. Claremont Gaskell  
 Captain Holt ..... Mr. A. T. Jones  
 Peter Hallam ..... Mr. W. G. Clements  
 Doctor Wintcombe .. Mr. H. W. Percival  
 Motor Man .... Mr. Arnold Brownlaw  
 Madge Armstrong ... Miss Maud Russell  
 Nell Morland ..... Miss Edith Wallis  
 Polly Stokes ..... Miss Anena Walton  
 Tabitha ..... Miss Florence Thorne  
 Nurse Agnes ..... Miss S. Porteous  
 —O.H., Wakefield.

4 *Attila*, poetic play, in four acts, by Laurence Binyon.

Attila ..... Mr. Oscar Asche  
 Hernak ..... Master Cyril Bruce  
 Onegesius ..... Mr. J. Fisher White  
 Sigismund ..... Mr. Godfrey Tearle  
 Messalla ..... Mr. H. R. Hignett  
 Laetus ..... Mr. E. Ian Penny  
 Rorik ..... Mr. Alfred Brydone  
 Burba ..... Mr. G. Kay Souper  
 Esia ..... Mr. J. Fritz Russell  
 Egyptian Soothsayer .. Mr. Caleb Porter  
 Chabas ..... Mr. Gordon Harker  
 Ardarc ..... Mr. A. de Breanski  
 Valamir ..... Mr. Ewan Brooke  
 Zerkon ..... Mr. Henry Kitts  
 Kerka ..... Miss Mary Rorke  
 Cunegonde ..... Miss Irene Rooke  
 Ghisla ..... Miss Leila Norris  
 Ildico ..... Miss Lily Brayton  
 —His Majesty's.



5. *The Royalist*, play, in one act, by Robert Oswald.

King Charles I. .... Mr. Harry Kenny  
 Sir Winston D'Arville .. Mr. R. C. Jenkins  
 Archibald Claverjng .... Mr. G. Rockett  
 Hammond ..... Mr. David W. Cox  
 Roundhead Officer .. Mr. Harry Bartlett  
 Cavalier Officer ..... Mr. E. C. Poole  
 Oliver Cromwell .. Mr. E. Oswald Brooks  
 Lady Mainwaring. Mrs. E. Oswald Brooks  
 —Grand, Swansea.

6. *Sarena*, English opera, in one act, music by Hermann Löhr, book by Avon Marsh.

Will Hendon ..... Mr. Joseph O'Mara  
 Michael Heard ..... Mr. Lewys James  
 Landlord of the Inn .. Mr. C. Magrath  
 Ruth Hendon .. Miss Primrose Harding  
 Sarena ..... Miss Kate Anderson  
 —Lyric.

9. *The Angel of the Swamp*, comedietta, by H. A. Saintsbury and Gene Stretton-Porter.

Freckles ..... Mr. Wernham S. Ryott  
 McLean ..... Mr. Lambert Plummer  
 Wissner ..... Mr. Francis J. Bithell  
 Black Jack ..... Mr. Alexander Munro  
 Two Timber Thieves Messrs. Lugg and Barnes  
 The Angel ..... Miss Dorothea Desmond  
 —Royal, Lincoln.

9. *Her Great Mistake*, drama, in four acts, by Frank Stuart.

Geoffrey Gillingham .... Mr. Wm. Vane  
 Langley Hallam ..... Mr. Rd. Vane  
 Murphy O'Brien ..... Mr. Sydney Ernest  
 Mark Seaton .. Mr. Chas. H. Langdon  
 Bernar ..... Mr. Henry Rutland  
 Thos. Jones ..... Mr. H. P. Kennedy  
 Tony ..... Mr. Palliser Acoc  
 President of Court Martial. Mr. R. Henry  
 Waiter ..... Mr. George Buckley  
 Major Downe ..... Mr. Sydney Gordon  
 Private Smith ..... Mr. A. Paliser  
 Boer Messenger ..... Mr. Dick Carlton  
 The Unknown ..... Mr. Hugh Moncrieff  
 First Loafer ..... Mr. Robert Martin  
 Second Loafer ..... Mr. Arthur Halley  
 Policeman ..... Mr. Gordon Walsh  
 Carlo ..... Mr. Jim Stevens  
 Bianca ..... Miss Winnie Rutland  
 Ena Moore ..... Miss Ruth Zillwood  
 Sarah Cooper ..... Miss Ellen Beverley  
 Lilith Bernar ..... Miss Grace Barton  
 Little Violet ..... Miss Edie Rutland  
 Muriel Gillingham .. Miss Winifred Stuart  
 —East Oxford, Oxford.

9. *A Mother's Sacrifice*, drama, in four acts, by Herbert Darnley.

Mary Foster ..... Miss Louie Adair  
 Lady Brenton ..... Miss Evelyn Ward  
 Mrs. Martin ..... Miss Beatrice Lett  
 Ann Martin ..... Miss Daisy Byford  
 Tessy ..... Miss Dora Crisp  
 Tim ..... Master Jack Crisp  
 Doris ..... Little Winnie Crisp  
 Willie Brenton ..... Miss Pauline  
 Richard Foster ..... Mr. C. Douglas Cox  
 Jack Brenton ..... Mr. Reginald Payne  
 Sir John Brenton ..... Mr. Cecil Churton  
 Signor De Lara .... Mr. George Roberts  
 P.C. Pimperton ..... Mr. H. Forsdyke  
 The Footman ..... Mr. James Ardron  
 Peter ..... Mr. Herbert Stimson  
 —Hippodrome, Mansfield.

10. *Under the Greenwood Tree*, play, in four acts, by H. V. Esmond, being the romantic story of Mary Hamilton.

Sir Kenneth Friarly .. Mr. Eric Maturin  
 Mr. Knapton Bowles. Mr. T. G. Warren

*Under the Greenwood Tree (continued).*

J. G. M. Hylton, Esq., J.P. Mr. C. Cherry  
 Dago ..... Mr. Tom Mowbray  
 Dawes ..... Mr. W. J. Yeldham  
 Griggs ..... Mr. George Blunt  
 Mrs. Knapton Bowles. Miss H. M. Fraser  
 Peggy Ingledew ..... Miss Mary Jerrold  
 A Gipsy Woman ..... Miss Ada King  
 Mary Hamilton .... Miss Maxine Elliott  
 —Lyric

11. *The Gay Gordons*, musical play, in two acts, book by Seymour Hicks, music by Guy Jones, lyrics by Arthur Wimperis, C. H. Bovill, P. G. Wodehouse, and Henry Hamilton.

Angus Graeme ..... Mr. Seymour Hicks  
 Nerry Nat ..... Mr. Fred Emney  
 Edmund Siddons .. Mr. A. W. Baskcomb  
 Andrew Quainton .... Mr. William Lugg  
 John Smith ..... Mr. Laurence Caird  
 Marquis of Dalesbury. Mr. C. Kinnaird  
 Viscount Belstairs .. Mr. Ken. MacLaine  
 Lord Elmington ..... Mr. Arthur Royd  
 Lord Melisham ..... Mr. Mervyn Dene  
 Archibald Speedy .. Mr. J. C. Buckstone  
 Corporal ..... Mr. Will Bishop  
 Janet McCleod ..... Miss Rosina Filippi  
 Victoria Siddons ..... Miss Zena Dare  
 Charlotte Siddons .. Miss S. Fairbrother  
 Mary McCleod ..... Miss Barbara Deane  
 Lady Millicent Graeme. Miss Katie Butler  
 Lady Graeme ..... Miss Vera Morris  
 Peasant Woman .. Miss Georgina Delmar  
 Peggy Quainton .... Miss Ellaline Terriss  
 —Aldwych.

12. *The Play Actor*, farcical comedy, in three acts, by Charles Riminton.

Charles Barnes. Mr. W. R. Hammersmith  
 Tobias Marsh ..... Mr. Harry C. Morton  
 James Marsh ..... Mr. C. E. Hughes  
 Rev. Thomas Topham .... Mr. F. Harvey  
 G. R. Simpson ..... Mr. Charles Middleton  
 Mrs. Marsh ..... Miss Eleanor Papera  
 Charlotte ..... Miss Katharine Parry  
 Madame Legrand. Miss Ruby H. Belasco  
 Fanny Sparkes .... Miss J. Douglas-Hicks  
 Sophie Sparkes ..... Miss Freda Belmont  
 Jane ..... Miss Lillian Francis  
 —Royal, Preston.

12. *The Sins of Society*, drama of modern life, in four acts, by Cecil Raleigh and Henry Hamilton.

James Hogg ..... Mr. Albert Chevalier  
 Noel Ferrers ..... Mr. Lyn Harding  
 Sir Dorian March. Mr. Julian L'Estrange  
 Revd. Martin Hope. Mr. Austin Melford  
 Mr. Morris ..... Mr. Oscar Adye  
 Mr. Thesiger ..... Mr. Arthur Poole  
 Vicomte Villette .... Mr. L. Ashton-Jarry  
 Colonel Bryan ..... Mr. Arthur Leigh  
 Snowey Templer ..... Mr. Isidore Marcel  
 Bates ..... Mr. Harry Brett  
 Lady Marion Beaumont. Miss C. Collier  
 Lady Goldbury ..... Miss Fanny Brough  
 Lady Gwendoline Ashley. Miss A. Augarde  
 Duchess of Danebury .. Miss Lucy Sibley  
 Mrs. Murgatroyd. Miss Frances Leighton  
 Lady Cirencester .... Miss Hilda Stewart  
 Lady Normanton. Miss Muriel Langley  
 Mrs. Burton Rocketter .. Miss O. Palmer  
 Private Baines ..... Mr. Alec Davidson  
 Downes ..... Mr. Edward Morgan  
 A Butler ..... Mr. Howard Russell  
 Lord Enderby .... Mr. Arthur Wellesley  
 Captain of Ship ..... Mr. Fred Penley  
 Footmen ..... { Mr. Bogue  
                                   { Mr. Richard Norton  
 Misses Mabel Garden, Edith Russell,  
 Florence Hooton, Trevelyan, Hannam,

*The Sins of Society (continued).*

- Southee, Lynch, Cooper, Eyre, Varna, Lennard, Hope, Battis, Fox, Dundas, Rae, Varre, Fernau, Carteret, Vaughan, Priestley, Menzies, Vivian; Messrs. Jack Capel, Charles Crook, Sebastian King, Arthur Bourne, James Percy, and Stedman's Choir of Boys.  
—Drury Lane.
14. *\*The School for Scandal*, Sheridan's play—St. James's.
16. *After Many Years*, play, in one act, by Annie Hughes—Gaiety, Douglas.
16. *The Lancashire Lad*, domestic melodrama, in four acts, by G. Carlton Wallace.  
David Elmore ..... Mr. Henry Wolston  
Max Carton .... Mr. Graham Winsford  
Jim Wincote ..... Mr. Joe Monkhouse  
Dr. Hunnable .... Mr. Chas. Frankfort  
John Willie Wardle .. Mr. Harry Rousby  
Tim o' th' Swiltub ... Mr. C. F. Lloyd  
Samuel Rishton .... Mr. J. H. Mason  
Prof. Boulanger .... Mr. Joe Monkhouse  
Burly Bill ..... Mr. A. J. Murray  
Silent Charlie ..... Mr. Oliver Turnbull  
Inspector Fairclough .. Mr. Theodore Hill  
P.C. Peffore ..... Mr. F. Blake  
Jessie Wincote .. Miss Gertrude Sterroll  
Lorna Wincote .... Miss Florence Dalton  
Kitty de Vere ..... Miss Alice Williamson  
Jane Alice Clitheroe ... Miss Nellie Rene  
Madge Ramsden .... Miss Julia Calcroft  
Mary Ann Burns .... Miss Violet Hays  
Mother Wardle .... Miss Harriet Russell  
—Victoria, Broughton.
16. *The Knave of Hearts*, drawing-room melodrama, in four acts, by Gladys-Unger.  
Crofts ..... Mr. Wm. J. Rea  
Jupe ..... Mr. W. Walford  
Flynn ..... Mr. Leon M. Lion  
Henry Bruder ..... Mr. George de Lara  
Hattie Flynn ..... Miss Haidee Wright  
Australian Jack .. Mr. H. A. Saintsbury  
Helen Brentwood .. Miss Nina Sevensen  
William Brentwood .... Mr. John Willes  
Durham ..... Mr. Stanley Logan  
James Revilo ..... Mr. Leon M. Lion  
Binda ..... Mr. M. A. Scott  
Scudari ..... Mr. H. B. Hampton  
First Russian Workman .... Mr. G. Lee  
Second Russian Workman. Mr. A. Tadville  
Third Russian Workman. Mr. A. Corneille  
—Royalty, Glasgow.
16. *Cæsar and Cleopatra*, a "history," in four acts, by George Bernard Shaw.  
A Persian Guardsman.. Mr. S. A. Cookson  
Belzanor ..... Mr. A. W. Tyrer  
A Nubian Sentinel .. Mr. Frank Bickley  
Bel Affris ..... Mr. C. B. Vaughan  
Ftataeta ..... Miss Elizabeth Watson  
Julius Cæsar ..... Mr. Forbes Robertson  
Cleopatra ..... Miss Gertrude Elliott  
Pothinus ..... Mr. Charles Langley  
Theodotus ..... Mr. Sam T. Pearce  
Ptolemy XIV. .... Master Philip Tonge  
Achillas ..... Mr. John M. Troughton  
Rufo ..... Mr. Percy Rhodes  
Brittanus ..... Mr. Ian Robertson  
Lucius Septimius .. Mr. Walter Ringham  
A Wounded Soldier .. Mr. William Pilling  
A Professor of Music .. Mr. Frank Ridley  
Charmian ..... Miss Dorothy Paget  
Iras ..... Miss Dora Harker  
A Major Domo ..... Mr. A. Wheatman  
Apollodorus ..... Mr. Lewis Willoughby  
—Grand, Leeds.
17. *The Smoke and the Fire*, comedy, in three acts, by Cosmo Gordon Lennox and Clyde Fitch—New.
18. *A Grand Army Man*, play, by David Belasco—Elephant and Castle.
20. *The Jewess*, tragedy, in five acts, by M. Lerner.  
Eliazer ..... Mr. S. Feinman  
Rachael ..... Mdme. D. Feinman  
Cardinal Browni ..... Mr. B. Rosenthal  
Prince Leopold ..... Mr. B. Sheingold  
Princess Euvdoci ..... Mdme. Kayzer  
Roderigo ..... Mr. N. Isaacovitch  
Gilbert ..... Mr. Hamburger  
—Pavilion.
21. *An Actress's Honour*, play, in one act, by Ivan Patrick Gore and Arnold Bell—Britannia.
23. *His Helpmate*, play, in one act, by Charles McEvoy.  
Mrs. Chartris ..... Miss Jessaica Waters  
Lionel ..... Miss Nonny Lock  
Mrs. Ormond ..... Miss Mona Limerick  
Walter Ormond ..... Mr. A. G. Somers  
—Midland, Manchester.
24. *Joy*, comedy, in three acts, by John Galsworthy.  
Colonel Hope ..... Mr. A. E. George  
Mrs. Hope ..... Miss Henrietta Watson  
Miss Beech ..... Miss Florence Haydon  
Letty ..... Miss Mary Barton  
Ernest Blunt ..... Mr. Frederick Lloyd  
Mrs. Gwyn ..... Miss Wynne Matthison  
Joy ..... Miss Dorothy Minto  
Dick Merton ..... Mr. Allan Wade  
Hon. Maurice Lever. Mr. Thalberg Corbett  
Rose ..... Miss Amy Lamborn  
—Savoy.
25. *The Galilean's Victory*, play, by Henry Arthur Jones—Royal, Stockport.
25. *\*The Peacemaker*, one-act play, by E. M. Bryant—Court.
25. *Barry Doyle's Rest Cure*, play, in three acts, by W. Gayer Mackay and Robert Ord.  
Earl of Strathesk .... Mr. E. W. Garden  
Barry Doyle .... Mr. W. Graham Browne  
Jack Harverson .. Mr. A. Holmes-Gore  
Cotter ..... Mr. C. M. Lowne  
Angus Macdougall .. Mr. Edward Y. Rae  
Footman ..... Mr. Claude Vernon  
Servant ..... Mr. Heath J. Haviland  
Countess of Strathesk.. Carlotta Addison  
Lady Jean Hamilton.. Miss Beatrix Terry  
Lady Pearce-Warrenner .. Rose Musgrove  
—Court.
25. *In Washington's Days*, romantic comedy, in three acts, by H. Gerald Ransley.  
Captain Delamere .. Mr. Gerald Ransley  
Lieut. Philip Maurice .. Mr. Jos. F. Boon  
Dr. Cumberland .. Mr. J. Sidney Gorrie  
General Bryce ..... Mr. Evan Harding  
Murty Maloney ..... Mr. Chas. Robinson  
Sergt. Howard .. Mr. T. R. Armstrong  
Erasmus ..... Miss Alma Clare  
Rosie Willett ..... Miss Olga Hilberry  
Martha Mutch ..... Miss Stella Vernon  
Mrs. Maurice ..... Miss Vera Moulton  
Virginia Marlowe .. Miss Winnie Bromley  
—St. Francis Xavier's College Hall, Liverpool.



26. *Louis XI.*, Dion Boucicault's adaptation of Casimir Delavigne's play.

Louis XI. .... Mr. H. B. Irving  
The Dauphin .... Miss Elly Malyon  
Duc de Nemours .... Mr. Eric Maxon  
Philippe de Comines .. Mr. A. A. Harris  
Jacques Coeur .... Mr. Tom Reynolds  
Tristan L'Ermite .... Mr. Frank Tyars  
Oliver le Dain .... Mr. Arthur Curtis  
François de Paule .. Mr. Frank Cochrane  
Cardinal D'Alby .... Mr. C. Stephen  
Count de Dreux .... Mr. John B. Glover  
Monseigneur de Lude .. Mr. W. Hemstock  
Count de Dunois .... Mr. J. Cass  
Montjoie .... Mr. J. English  
Tolson D'Or .... Mr. P. Walder  
Marcel .... Mr. Charles Dodsworth  
Richard .... Mr. Patrick Quill  
Officer of Royal Guard.. Mr. W. Graham  
King's attendant .. Mr. Frank Randall  
Marie de Comines .. Miss Dorothy Green  
Martha .... Miss Gwladys Wynne  
—Royal, Manchester.

29. *The Monk of San Marco*, the third act of a new play, romantic drama, in three acts, by Sybil Ruskin.

Bianca Bernadini .... Miss Sybil Ruskin  
Nina .... Mrs. L'Estrange  
Cardinal Giovanni de Medici. Mr. D. Vigors  
Fra Girolamo Savonarola Mr. C. F. Collings  
Fra Silvestro .... Mr. Dennis Clough  
Lionardo da Vinci .. Mr. Alfred Harding  
—Bijou, Bedford Street.

30. *The Girl Who Wrecked His Home*, "homely play for homely people," in four acts, by Walter Melville.

Leonard Kenyon .... Mr. J. C. Aubrey  
William Stevenson .. Mr. N. B. Cannon  
Tommy Biffin .... Mr. Newman Maurice  
Josh Crockett .... Mr. Julian Cross  
George Primrose .... Mr. John Brooks  
James Carey .... Mr. Frank Hartley  
Willis .... Mr. C. Carter  
Billy Stevenson .... Master Dick Evans  
Winnie Marshall .... Miss Elsie Jezard  
Lottie Primrose .... Miss Eva Dare  
Val Raymond .... Miss East Robertson  
Jack Marshall .... Mr. Ashley Page  
Henry Stevenson .. Mr. Herbert Goddard  
Bertie Clements .... Mr. Bensley Evans  
Detective Brockband .. Mr. John Sargent  
Tom Bassett .... Mr. C. Lacey  
Bill Thompson .... Mr. Will L. Clement  
Sally Thompson .... Miss Lannie Oliver  
Winifred Marshall .. Miss Minnie Waller  
Bertha Marshall .... Miss Marion Denvil  
—The Standard.

30. *When the Cat's Away*, farcical comedy, in one act, by Edward Irwin and Stanley Lathbury.

Thomas Turtle .... Mr. Stanley Lathbury  
Mrs. Turtle .... Miss Rita Ward  
Andy Oldpath .... Mr. Rivers Bertram  
Mrs. Pruedames .... Miss Helen Tytler  
—Irving, Seacombe.

30. *The Old Folks at Home*, melodrama, in four acts, by J. A. Campbell.

Lord Howard Kenilworth... Mr. F. Liston  
Andrew Ross .... Mr. Guy Hastings  
Hugh Lovell .... Mr. Wilson Summers  
Christopher Robin .... Mr. Arthur Trail  
Ben Jolly .... Mr. Hugh Brady  
Joe Chaff .... Mr. Henry Strong  
Jock .... Mr. Arthur Dudley  
Musillo .... Mr. William Speke  
William .... Mr. Richard Loft  
Robert .... Mr. Harold Shuter  
A Policeman .... Mr. Henry Strong

*The Old Folks at Home (continued).*

Sam .... Mr. Richard Loft  
Johnson .... Mr. H. Danby  
Martha .... Miss Clara Santley  
Susan Giles .... Miss Katie Lever  
Patricia Bathurst .. Nellie Thorne-Hallam  
Bonita Durham .... Miss Sybil Catt  
Dinah .... Miss Lillian Francies  
A Nurse .... Miss Helen Cronie  
Dorothy Robin .... Miss Mary Fulton  
—Junction, Manchester.

OCTOBER.

1. *The Incubus*, translation of *Les Hanneçons*, by Brieux (originally produced at the Coronet, June 24, 1907)—Court.

2. *Le Duel*, comedy, in three acts, by Henri Lavedan (originally produced Comédie Française, April 17, 1905).

L'Abbé Daniel .... M. Le Bargy  
Le Docteur Morey .... M. Marquet  
Monseigneur Bolène.. M. A. Lambert, père  
Un Infirmier .... M. Lamy  
Le Portier .... M. Marsilly  
Un Chinois .... M. Pierre  
La Duchesse de Chailles .. Mlle. Pierat  
Yvonne .... Mlle. Irma Perrot  
—Royalty.

3. *The Country Dressmaker*, comedy, in three acts, by George Fitzmaurice.

Julia Shea .... Miss Sara Allgood  
Norry Shea .... Miss Brigit O'Dempsey  
Matt Dillane .... Mr. F. J. Fay  
Min .... Miss Mairé O'Neill  
Pats Connor .... Mr. J. M. Kerrigan  
Edmund Normyle .... Mr. J. A. O'Rourke  
Michael Cloheay .... Mr. Arthur Sinclair  
Maryanne .... Miss Mairé O'Neill  
Babe .... Miss Eileen O'Doherty  
Ellie .... Miss Kathleen Mullanphy  
Jack .... Mr. T. J. Fox  
Luke Quilter .... Mr. W. G. Fay  
—Abbey, Dublin.

5. *The Rejuvenation of Aunt Mary*—Royal, Margate.

5. *Sweet Kitty Bellairs*, comedy, in four acts, by David Belasco, founded on Egerton Castle's novel, "The Bath Comedy."

Colonel the Hon. Henry Villiers  
Mr. Louis Calvert  
Captain Spicer .... Mr. E. F. Mayeur  
Lieut. Lord Verney .. Mr. Owen Roughwood  
Lieut. Tom Stafford .... Mr. Philip Knox  
Colonel Fitzgerald .... Mr. Henry Neville  
Major Butler .... Mr. Donald Fergusson  
Capt. Dennis O'Hara .... Mr. Loring Fernie  
Lieut. Lanty O'Donoghue Mr. E. H. Brooke  
Cornet MacMahon .... Mr. M. Elphinstone  
The Duke of Somerset .. Mr. R. Fielding  
Sir Jasper Standish .... Mr. Eille Norwood  
The Bishop .... Mr. Cecil Yapp  
Mallow .... Mr. Cecil G. Calvert  
Mistress Kitty Bellairs.. Miss Eva Moore  
Lady Standish .... Miss Nita Faydon  
Lady Mary Prideaux .. Miss Minnie Griffin  
Lady Bab Flyte .... Miss Maud Hoffman  
Mistress Bate-Coombe .... Miss Ada Mellon  
Innkeeper .... Mr. G. Brookes  
Post Boy .... Mr. Herbert Cameron  
First Courier .... Mr. Percival Clark  
Second Courier .... Mr. Hallows  
Canobar .... Mr. Reginald Davis  
Private Gandy .... Mr. J. M. Napper  
Private Fenwick .... Mr. Gerald Venning  
Hon. Mrs. Beaumont.. Miss Gladys Erskine  
Miss Prue .... Miss De Burgh



*Sweet Kitty Bellairs (continued).*

Clorinde .....	Miss Dorothy Edwards
Dorothea .....	Miss Marion Marler
Arabella .....	Miss Daisy Fisher
Angela .....	Miss Avice Schultz
Miss Doll .....	Miss Minnie Terry
Miss Debby .....	Miss Nellie Moore
Miss Sally .....	Miss Evelyn Beaumont
Selina .....	Miss Gladys Gardner
Lydie .....	Miss Ethel Grahame
Maid .....	Miss Maude Harcourt
—Haymarket.	

7. *Le Controleur des Wagons-Lits*, comedy, in three acts, by Alexandre Bisson, originally produced at the Paris Nouveautés, March 11, 1898; adaptation entitled *On and Off*, produced at the Vaudeville, December 1, 1898).

Georges Godefroid .....	M. Galipaux
Montpépin .....	M. Baudoin
Alfred Godefroid .....	M. Lamothé
Raoul de St. Médard .....	M. Coilen
Labordave .....	M. Rabet
Charbonneau .....	M. Lamy
Lucienne Godefroid .....	Mlle. Fonteney
Mme. Montpépin .....	Mlle. Irma Perrot
Rosine Charbonneau .....	Mlle. Cecile Didier
Angèle .....	Mlle. De Decken
Mme. Charbonneau .....	Mme. Gueret
Françoise .....	Mlle. Bertal
Julie .....	Mlle. Cabanel
—Royalty.	

7.\**As You Like It*, Shakespeare's comedy, arranged in three acts.

Banished Duke .....	Mr. H. R. Hignett
Duke Frederick .....	Mr. G. Kay Souper
Amiens .....	Mr. Ernest Groom
Jaques .....	Mr. Oscar Asche
First Lord .....	Mr. J. Fisher White
Le Beau .....	Mr. H. Tripp
Edgar .....	Mr. Herbert
Oliver .....	Mr. R. Ian Penny
Jaques .....	Mr. J. Fritz Russell
Orlando .....	Mr. Henry Ainley
Old Adam .....	Mr. Alfred Brydone
Touchstone .....	Mr. Courtice Pounds
Corin .....	Mr. Caleb Porter
Silvius .....	Mr. Godfrey Tearle
Sir Oliver Martext .....	Mr. Henry Kitts
William .....	Mr. R. F. Anson
Rosalind .....	Miss Lily Brayton
Celia .....	Miss Muriel Ashwynne
Phoebe .....	Miss Constance Robertson
Audrey .....	Miss Marianne Caldwell
—His Majesty's.	

7.†*Monte Carlo*, musical burletta.

Lord Kiddyminster .....	Mr. William Pringle
Ferguson .....	Mr. Sidney Vincent
Sophie Robinson .....	Miss Adela Crispin
Molly Biggs .....	Miss Lilian Crispin
Flossie Fluff .....	Miss Maude St. John
Percy Marjoribanks .....	Miss Yvonne Morel
Monte Harris .....	Mr. Harry Elliston
M. Blanchette .....	Mr. E. Bourne
Prince Suchatoff .....	Mr. E. Neville
Von Pumpernickel .....	Mr. C. Clements
Captain, the Monaco Army .....	Mr. E. Axman
Private, the Monaco Army .....	Mr. J. Gilbert
—Britannia.	

7. *Hetty's Violin*, play, in three acts, by Charles Riminton.

Horace Bing .....	Mr. H. P. Warburton
Harry Mansfield .....	Mr. Cyril Fairlie
Fred Norris .....	Mr. Bruce Lindley
Albert Weston .....	Mr. Alexander Mee
Tom Moore .....	Mr. Jack Bigwood
Inspector Frost .....	Mr. Stanley Edwards

*Hetty's Violin (continued).*

Mrs. Bing .....	Miss Edith Evans
Elsie Bing .....	Miss Elmie Kemp
Dorothy Holt .....	Miss Ethel Grace
Hetty Bing .....	Miss Zoë Lynn
—Pier Pavilion, Southend.	

7. *Essex*, historical romance, in five acts, by Alfred C. Calmour.

Robert Devereux .....	Mr. Lawson Butt
Henry Wriothesley .....	Mr. T. Ross Dornley
Lord Sandys .....	Mr. Tom Ronald
William Cecil .....	Mr. W. F. Stirling
Robert Cecil .....	Mr. A. E. Calver
Sir Walter Raleigh .....	Mr. H. Clynds
Francis Bacon .....	Mr. C. E. Dering
Henry Cuffe .....	Mr. Henry Marston-Clifford
Lieutenant of the Tower .....	Mr. H. Hillard
Officer of the Guard .....	Mr. W. L. Newton
Officer of the Guard .....	Mr. S. Vaughan
Elizabeth .....	Miss Janet Achurch
Lady Sidney .....	Miss Amy Sangster
Lady-in-Waiting .....	Miss Ethel Maguire
—Queen's, Manchester.	

7. *Simple Simon*, play, in four acts, by Murray Carson and Norah Keith.

Simon Strange .....	Mr. Bouchier
Captain Villiers .....	Mr. Cecil Keightley
Guy Blake .....	Mr. Douglas Imbert
Marshall .....	Mr. Arthur Whitby
Martin B. Chance .....	Mr. Leon Quartermaine
Jephson .....	Mr. William Burenill
Minns .....	Mr. F. Cecil
Doits .....	Mr. Lyon
A Cabman .....	Mr. Harrison Carter
A Runner .....	Mr. Alfred Bristowe
Cotton .....	Mr. George Harrison
Mrs. Jeffries .....	Miss Eemé Hubbard
Perkins .....	Miss Eileen Orby
Lady Gwyn-Stanley .....	Miss Mary Weigall
Gladys .....	Miss Violet Vanbrugh
—Prince's, Manchester.	

8. *The Sugar Bowl*, comedy, in four acts, by Madeleine Lucette Ryley.

Grace Pemberton .....	Miss Ellis Jeffreys
Mrs. Pemberton .....	Miss Lena Halliday
Lady Andover .....	Miss Kate Sergeantson
Flossy Andover .....	Miss Beatrice Ferrar
Dowager Countess of Winterbury .....	Miss Mary Relf
Lady Rowena Bruce .....	Miss Hilda Dick
Brook .....	Miss Cicely Gray
Percival Power .....	Mr. Charles Sugden
Lord Fraylingham .....	Mr. Wilfred Forster
Paul Maverick .....	Mr. George Bealby
Harry Pemberton .....	Mr. Herbert Sleath
Thomas Morley .....	Mr. Edmund Gwenn
Munroe Tompkins .....	Mr. G. Davy Burnaby
Hardwicke .....	Mr. Albert Sims
Israel Myers .....	Mr. Mark Paton
Mr. Pratt .....	Mr. Erik Stirling
Sir Basil Loring, Bart. .....	Mr. Fredk. Kerr
—Queen's.	

9. *Irene Wycherley*, drama, in three acts, by Anthony P. Wharton.

Irene Wycherley .....	Miss Lena Ashwell
Carrie Harding .....	Miss Gertrude Scott
Hilda Preston .....	Miss Nannie Bennett
Parker .....	Miss Dorothy Brunt
Linda Hetheridge .....	Miss Christine Silver
Lady Wycherley .....	Miss Frances Ivor
Sir Peter Wycherley .....	Mr. Dennis Eadie
Harry Chesterton .....	Mr. C. M. Hallard
Harris .....	Mr. Graham Hope
Muriel Wycherley .....	Miss Doris Lytton
Philip Wycherley .....	Mr. Norman McKinnel
Lily Summers .....	Miss Muriel Wylford
Charles Summers .....	Mr. Henry Vibart
—Kingsway.	

9. *Dynecourt's Venture*, comedy, in three acts, by Geraldine Kemp.  
 Paul Dynecourt .... Mr. Gilbert Hudson  
 Duke of Glastonbury .... Frank Graham  
 Bertie Lascelles .... Mr. Kyburn Dellar  
 Col. Sidney Birrel .... Mr. James Delmage  
 Duchess of Glastonbury .. Mabel Durrant  
 Mrs. Bokes ..... Miss Minnie Magdelle  
 Mrs. Sidney Birrel .. Miss Maud Shelton  
 Unica Holland ..... Miss Ethel Dunbar  
 Maid ..... Miss May Banks  
 Mrs. Ponsonby .... Miss Geraldine Kemp  
 —Royal, Great Yarmouth.
- 9.¶ *The Power of the King*, drama, in four acts, by Mrs. F. G. Kimberley.  
 Capt. Landgrave..Mr. C. Clavering Craig  
 King of Valombrosa..Mr. Edward Bikket  
 Crown Prince Oscar....Mr. Arthur Pringle  
 General Stenovie .... Mr. A. Anderson  
 Fritz Tarlheim .... Mr. F. G. Kimberley  
 Capella ..... Mr. Harry Lyndon  
 Carl Segismund .... Mr. Arthur Francis  
 Alberta ..... Mr. Fred Newburn  
 Hertz Steinburg ..... Mr. T. Grandille  
 Philippe ..... Miss Isa Lyndon  
 Margot ..... Miss Edie Macklin  
 Lady Florina ..... Miss Violet Langley  
 Lady Anastasia ..... Miss L. Addison  
 —King's, Longsight.
10. *The Beloved Vagabond*, play, in three acts, based on the novel of the same name, by W. J. Locke.  
 Gaston de Nerac (Paragot).....Mr. Tree  
 Asticot ..... Mr. H. Morrell  
 Lord Rushworth .... Mr. H. B. Tabberer  
 Comte de Verneuil..Charles Quartermaine  
 M. Dubois ..... Mr. Robert H. Atkins  
 President of Villon Club..Harry C. Hewitt  
 The Curé ..... Mr. William Haviland  
 Cazalet ..... Mr. J. Moore  
 Bonnet ..... Mr. Cyril Sworder  
 Père Ciboulet ..... Mr. G. W. Anson  
 Footman ..... Mr. F. Cowley Wright  
 Joanna Rushworth .. Miss Evelyn Weeden  
 Blanche de Veau..Miss Hutin Britton  
 Louise ..... Miss Hetty Kenyon  
 Lady Rushworth .. Miss Juliet Hardinge  
 Madame Leblanc .. Miss Cicely Richards  
 —Royal, Dublin.
10. *Is Marriage a Failure?* farcical comedy, in three acts, by Russell Vaun and Alban Atwood.  
 Sir J. Wentworth-Jones..Mr. Farren Soutar  
 Mr. Caudell ..... Mr. Charles Allan  
 Mr. Worthing ..... Mr. Clayton Greene  
 Mr. Lee-Paget ..... Mr. Alban Atwood  
 Mr. Dove ..... Mr. Edward Sidney  
 Major Hannington..Mr. William Vaughan  
 Baines ..... Master Clyde Burchett  
 Mrs. Caudell ..... Miss Vere Gerald  
 Mrs. Worthing .. Miss Florence Le Clercq  
 Mrs. Lee-Paget ..... Miss Nellie Dade  
 Mrs. Dove ..... Miss Beatrice Selwyn  
 Mrs. Hannington .... Miss Alice Gwynne  
 Hannah ..... Mrs. Edgar Colona  
 Lady Wentworth-Jones  
 Miss Lillias Waldegrave  
 —Royal, Worthing.
10. *Médon*, comedy, in three acts, by Henri Malin. (Originally produced at Gymnase, Paris, November 8, 1897.)  
 Valuche ..... M. Galipaux  
 Bondaine ..... M. Baudoin  
 Alice Valuche ..... Mdlle. Franquet  
 Jeanne ..... Mdlle. Cécile Didier  
 La Mère Honorine .... Mdlle. Irma Pérot  
 —Royalty.
10. *The Barrier*, play, in four acts, by Alfred Sutro.  
 The Duke of St. Edmunds..Mr. Eric Lewis  
 Marquis of Studland, M.P.  
 Mr. Dawson Milward  
 Lord Roland Dumaray  
 Mr. A. E. Matthews  
 Captain Antony Erquen  
 Mr. Allan Aynesworth  
 Mr. Hanks..... Mr. Michael Sherbrooke  
 Eustace Marrillier ..... Mr. A. E. Anson  
 Margaret Verrall .... Miss Marie Tempest  
 Lady Studland .... Miss Lillah McCarthy  
 Lady Dumaray.....Miss Muriel Beaumont  
 Mrs. Pethick ..... Miss Geraldine Olliffe  
 Wilson ..... Miss Jean Harkness  
 —Comedy.
13. *The Charming*, play, in three acts, by Arthur Rickett.  
 Stella Hamerton..Miss Frances Wetherall  
 Milly Gregg ..... Miss Gertrude Bibby  
 Mrs. Bulstrode Gregg .... Mrs. L'Estrange  
 Filders ..... Miss Lilian Tweed  
 Kitty ..... Miss Irene Ross  
 Gregory Hamerton..Mr. Herbert Bunston  
 Maurice Lynton .. Mr. Clarence Derwent  
 Gerald Vincent, M.D..Mr. Alfred Harding  
 James Gregg ..... Mr. Allen Thomas  
 Grange ..... Mr. Douglas Vigors  
 —King's Hall, W.C.
- 14.\**The Devil's Disciple*, play, in three acts, by George Bernard Shaw (English production at Kennington, September 26, 1899).  
 Dick Dudgeon ..... Mr. Matheson Lang  
 Christy Dudgeon .... Mr. James Annand  
 Rev. A. Anderson..Mr. C. Rann Kennedy  
 Gen. Burgoyne .. Mr. H. Granville Barker  
 Major Swindon ..... Mr. Arnold Lucy  
 The Sergeant ..... Mr. Kenyon Musgrave  
 Lawyer Hawkins.....Mr. Arthur Chesney  
 Uncle William Dudgeon..Mr. H. Williams  
 Uncle Titus Dudgeon....Mr. Jules Shaw  
 Chaplain Mr. Brudenel..Mr. Lewis Casson  
 Mrs. Dudgeon ..... Miss Bateman  
 Judith Anderson..Miss Wynne Matthison  
 Aunt William Dudgeon....Mrs. C. Maltby  
 Aunt Titus Dudgeon .. Miss Ethel Harper  
 —Savoy.
- 14.\**Moths*, re-written version, by Henry Hamilton.  
 Prince Zouroff .... Mr. Edward O'Neill  
 Duke of Mull and Cantyre..Mr. J. Dennis  
 Lord Jura ..... Mr. Yorke Stephens  
 Raphael de Corréze .. Mr. Franklin Dyal  
 Ivan ..... Mr. H. Watson  
 Duchess de Sonnaz .... Mrs. C. Raleigh  
 Lady Vanderdecken....Miss Kate Phillips  
 Princess Nelaguine .. Miss Furtado Clarke  
 Vere Herbert .... Miss Ethel McDowall  
 Fuschia Leach ..... Miss Kate Rorke  
 —King's, W.
- 14.¶*Bridge*, play, in four acts, by Alicia Ramsey—Garrick.
- 14.‡*The Power of the Cross*, drama, in four acts, by George A. De Gray (original production at Queen's, Keighley, December 23, 1905).  
 Baron Woulfe Curzola.. Mr. Geo. de Gray  
 Gerald Fairfax ..... Mr. Frank Burrell  
 Dr. Leslie Fairfax.. Mr. Alex. J. Haviland  
 Timothy O'Dowd .. Mr. J. S. Chamberlain  
 Benjamin Hawke .. Mr. A. Hall Menzies  
 David Kingsley ..... Mr. Sydney Fienes  
 Joe Foster ..... Mr. Dan Rose  
 Inspector Blake .... Mr. Rupert Donald  
 Sergeant Watt .... Mr. Brandon Bryce  
 George Leefer ..... Mr. Bob Pyke



*The Power of the Cross (continued).*

Rita Lascelles ..... Miss Lily Roselle  
 Blanche Kingsley .. Miss Phyllis Vaughan  
 Dolly Gray ..... Miss Etta Turner  
 Margaret Seaton .. Miss Marie Menzies  
 —Elephant and Castle

15. *Sylvia of the Letters*, play, in four acts, by Jerome K. Jerome—Playhouse.15. *Concerning a Countess*, one-act play.

Isabella ..... Miss Marguerite Leslie  
 Lord Melford .... Mr. Reginald Walter  
 Mary ..... Miss Frances Vine  
 Lord Cheevening .... Mr. George Giddens  
 —Criterion.

15. *Le Mollusc*, comedy, in three acts, by Hubert Henry Davies.

Tom Kemp ..... Charles Wyndham  
 Mr. Baxter ..... Mr. Sam Sothorn  
 Miss Roberts ..... Miss Elaine Inescort  
 Mrs. Baxter ..... Miss Mary Moore  
 —Criterion.

15. *The Old Lady*, play, in three acts, by George S. Tanner—County Hall, Guildford.17. *Mrs. Riggles Makes a Match*, farce, in one act, by E. E. Rynd.

Mrs. Riggles ..... Miss Sylvia Dawson  
 Mrs. Williams .... Miss Dorothy Topham  
 Mrs. Smith ..... Miss Edith James  
 Beatrice .. Miss Helena Keathley Moore  
 Mr. Speel ..... Mr. Dion Titheradge  
 —Pembroke Hall, Croydon.

17. *La Famille Pont-Biquet*, Alexandre Bisson's three-act comedy.

Dagobert ..... M. Gallpau  
 La Reynette ..... M. Baudoin  
 Pont-Biquet ..... M. Collen  
 Jacques Dubois ..... M. Lamothe  
 Bouzu ..... M. Rablet  
 Toupance ..... M. Lamy  
 Trumeau ..... M. Mahieu  
 Le Garçon d'Hôtel ..... M. Marseille  
 Mathilde ..... Mlle. Franquet  
 Madame Pont-Biquet .. Mlle. I. Pérot  
 Gabrielle ..... Mlle. Cécile Didier  
 Mme. Godard ..... Mlle. de Decken  
 Mlle. Dumesnil ..... Mme. Cabanel  
 Julie ..... Mme. Bertal  
 —Royalty.

18. *The Gentleman Jockey*, play, in three acts, by Edward Marris.

Sir Francis Granmere .. Mr. C. W. Parker  
 David Grayson .... Mr. Percy Maitland  
 Frank Snakeworth .... Mr. Frank Gala  
 Archie Fitzherbert .... Mr. C. E. King  
 P. C. Blodgers .. Mr. George Brentwood  
 Uriah Grant ..... Mr. Fred Parker  
 P. S. Barrowby ..... Mr. Arthur Herries  
 Dr. Potter ..... Mr. James Green  
 Jenny Jarvis ..... Miss May Norris  
 Moore ..... Miss Violet Laurel  
 Belamy ..... Miss Norah Palliser  
 Mary Grayson .... Miss Dora Hargreaves  
 Lady Kitty ..... Miss Maisie Gerrard  
 Poppy Grayson .... Miss Norah Melton  
 —St. Julian's, Jersey.

19. *The Education of Elizabeth*, play, in four acts, by Roy Horniman.

Harry Fairfax .... Mr. H. Marsh  
 Reggie Hankey .. Mr. Lawrence Grossmith  
 Parsons ..... Mr. Charles L. Lane  
 A Walter ..... Mr. E. W. Tarver  
 Hotel Servant ..... Mr. H. V. Surrey  
 Mr. Whitby ..... Mr. H. V. Esmond  
 Lucy Middleton .... Miss Maude Millett

*The Education of Elizabeth (continued).*

Blanche Macyntyre .. Miss Florence Lloyd  
 Lily Kerr ..... Miss Lettice Fairfax  
 Mrs. Shipley ..... Miss Alice Beet  
 Susan Pipe .... Miss Elizabeth Wieland  
 Elizabeth Banks .. Miss Miriam Clemerts  
 —Apollo. Transferred to the Haymarket on November 30.

21. *When Other Lips*, melodrama, by T. Arthur Jones, originally produced East Oxford, August 26, 1907—Terriss.21. *The Nelson Touch*, play, in one act, by Frederick Fenn.

Lord Nelson ..... Mr. Cecil Yapp  
 Lieut. Quilliam .... Mr. Richard Fielding  
 Sam'l Denyer ..... Mr. Louis Calvert  
 Sarah Rigley ..... Miss May Chevalier  
 —Haymarket.

22. *The Medea of Euripides*, translated by Gilbert Murray.

Medea ..... Miss Edyth Olive  
 Jason ..... Mr. Hubert Carter  
 Creon ..... Mr. Jerrold Robertshaw  
 Aegeus ..... Mr. Rawson Buckley  
 Nurse of Medea ..... Miss Bateman  
 An Attendant ..... Mr. Edmund Gurney  
 A Messenger ..... Mr. Lewis Casson  
 Leader of Chorus .. Miss Penelope Wheeler  
 —Savoy.

22. *The Convict on the Hearth*, comedy, in one act, by Frederick Fenn (produced at the Court, February 6, 1906).

George Midden ..... Mr. Edmund Gwenn  
 Thomas Midden .... Mr. Edmund Gurney  
 Mrs. Midden ..... Miss Mary Relf  
 Jenny Midden ..... Miss Cicely Gray  
 Maud Midden ..... Miss Merrie Omar  
 Percy Kitchener Midden .. Mr. Percy Priddis  
 Joseph Peterson ..... Mr. George Bealby  
 Amy Watersmith ..... Miss Mollie Ventry  
 Jim Watersmith ..... Mr. Mark Paton  
 Miss Harcourt ..... Miss Lena Halliday  
 Rev. Cartwright Dade... Mr. W. Forster  
 —Queen's.

24. *The Popinjay*, play, in four acts, by Boyle Lawrence and Fred Mouillot.

King Christian II. .... Mr. Fred Terry  
 Prince Zara ..... Master Harry Duff  
 General von Rosen .... Mr. D. J. Williams  
 Count von Rosen .... Mr. Malcolm Cherry  
 Elysee Meraut ..... Mr. Alfred Kendrick  
 Boscovitch .... Mr. A. Coneybeare Gough  
 Lebeau ..... Mr. Harry F. Wright  
 Marquis of Hezeta .... Mr. Walter Edwin  
 Tom Lewis ..... Mr. Frederick Groves  
 Sauvador ..... Mr. Horace Hodges  
 Major Domo ..... Mr. Hugh Tosh  
 Second Servant ..... Mr. C. R. Gibbon  
 Third Servant ..... Mr. George Dudley  
 Music Mistress ..... Miss Dora Montagu  
 Sephora Lewis ..... Miss Miriam Lewes  
 Countess von Rosen .. Miss Kathleen Doyle  
 Queen Frederique .... Miss Julia Neilson  
 —Royal, Newcastle.

24. *Dombey and Son*, dramatised version of Dickens's novel.

Captain Cuttle .. Mr. Charles Cartwright  
 Mr. Dombey ..... Mr. Arthur Royston  
 Major Joseph Bagstock

Mr. Charles Collette  
 Mr. Toots ..... Mr. A. B. Tapping  
 Carker ..... Mr. M. A. Wetherell  
 Walter Gay ..... Mr. Humphrey Warden  
 Sol Gills ..... Mr. Edgar J. Coyne  
 Rob the Grinder ..... Miss Mabel Sievier  
 Native ..... Mr. Claude Bigwood



*Dombey and Son (continued).*

M. Blame ..... Mr. N. Lotchworth  
 François ..... Mr. R. MacLachlan  
 A Sailor ..... Mr. Ben Wood  
 The Hon. Mrs. Skewton.....Miss Ada Palmer  
 Florence Dombey ..... Miss May Yates  
 Gipsy ..... Miss Hilda Franks  
 Susan Nipper ..... Miss Joan Derry  
 Edith Dombey .... Miss Edith Cartwright  
 —Royal, Bradford.

25. *Among the Brigands*, dramatic farce, in four acts, by Weedon Grossmith.

J. K. Rotterford .... Mr. W. R. Staveley  
 Billy Rotterford .. Mr. Weedon Grossmith  
 Aubrey Colpoys ..... Mr. W. T. Lovell  
 Zampassa ..... Mr. Hubert Druce  
 Vanderhousan .... Mr. Henry Stephenson  
 Potting ..... Mr. Frank H. Denton  
 Kelly ..... Mr. Gerald Bruce  
 Sir Richard Mulberry .. Mr. John Mason  
 Drage ..... Mr. Sebastian Smith  
 Edwards ..... Mr. Robson Paige  
 Oates ..... Mr. F. R. Smiles  
 Colonel Brazier ..... Mr. James Sinclair  
 Freddie Western ..... Mr. John Upham  
 Davitts ..... Mr. G. Campbell  
 Gavonde Vritz ..... Mr. H. Elfin  
 Age Kingutineky ..... Mr. A. B. Surd  
 Ching Fung ..... Mr. L. B. Santon  
 Baja Linksgentz ..... Mr. R. Morton  
 Reporter ..... Mr. Alfred Kelmore  
 Mrs. J. K. Rotterford.....Miss Esme Beringer  
 Lady Mulberry.....Miss Marion Ashworth  
 Dollie Caterack ..... Miss Muriel Mason  
 Mme. Larvarnavitch .... Miss Annie Hill  
 Vera Vanderhousan .. Miss Adeline Balfe  
 —Royal, Birmingham.

25. *The Other Side*, play, in three acts, by Clotilde Graves.

Anthony Redwood, LL.B. .... Mr. Kendal  
 "Batch" ..... Mr. Ernest Hendrie  
 John Gervas Consterdine  
 Mr. Percy H. Jackson  
 Sir Wyke Marrable .... Mr. Bassett Roe  
 James Whitgift.....Mr. C. W. Standing  
 Joshua Snellley ..... Mr. F. Chas. Pool  
 Doctor Walson ..... Mr. R. Burnett  
 Bitmead ..... Mr. A. N. Phipps  
 George Comfort ..... Mr. Metcalfe Wood  
 Miss Myrenda Tovey .. Mrs. A. B. Tapping  
 Miss Flabella Tovey .. Miss Kate Bishop  
 Anaemia Tubb ..... Miss Jessica Thorne  
 Sister Marie Antoine.....Miss Sara de Groot  
 Joy Marrable ..... Miss Marie Lohr  
 Mrs. Stannas ..... } Mrs. Kendal  
 Lady Marrable ..... }  
 —Prince's, Manchester.

25. *Le Réveil*, comedy, in three acts, by M. Paul Hervieu.

Thérèse de Mégée.....Mdme. Sarah Bernhardt  
 Prince Grégoire de Sylvania..M. Maxudian  
 Prince Jean de Sylvania....M. Denebourg  
 Raoul de Mégée ..... M. Decœur  
 Siméon Keff ..... M. Krauss  
 Farmonet ..... M. Favières  
 Un Domestique ..... M. Catrions  
 Comtesse de Mégée ..... Mdme. Méa  
 Mdme. de Farmonet .... Mdme. Boulanger  
 Rose de Mégée ..... Mdme. Duc  
 Une Femme de Chambre.....Mdme. Thomas  
 Marla ..... Mdme. Alisson  
 —Royalty.

26. *Weighed in the Balance* (originally produced Terry's, February 6, 1907). Mr. Nation's season.—Scala.

26. *Lady Frederick*, comedy, in three acts, by W. Somerset Maugham.

Lady Frederick Berolles Miss Ethel Irving  
 Sir Gerald O'Mara ....Mr. Edmund Breon  
 Mr. Paradine Fouldes .. Mr. C. M. Lowe  
 Lady Mereston ..... Miss Beryl Faber  
 Lord Mereston .. Mr. W. Graham Browne  
 Captain Montgomery..Arthur Holmes-Gore  
 Admiral Carlisle .... Mr. E. W. Garden  
 Rose ..... Miss Beatrice Terry  
 Thompson.....Mr. Reginald Eyre  
 Pierre ..... Mr. Heath J. Haviland  
 Mdme. Claude ..... Miss Florence Wood  
 Albert ..... Mr. Claude Vernon  
 Angélique ..... Miss Ina Pelly  
 —Court.

26. *Stemming the Stream*, drama, in three acts, adapted from a serial novel which appeared in the *Covent Garden Magazine*.

Rev. Uriah Smugly .... Mr. T. P. Haynes  
 Matthew Clinkscales .. Mr. Vincent Clive  
 Horace Barley, alias Captain Silkstone,  
 Mr. William Luff  
 Joseph Clinkscales .... Mr. J. S. Blythe  
 Joskin ..... Mr. Watty Brunton  
 Flesher ..... Mr. Richard Cowell  
 Kit ..... Miss Alice Hutton  
 Muggins ..... Mr. Terry Hurst  
 Police Inspector ..... Mr. Gordon  
 Policeman ..... Mr. Gray  
 Warder ..... Mr. H. Pettit  
 Rose ..... Miss Dorothy Marsdin  
 Ida ..... Miss Lavinia Kingston  
 Betty Blite.....Miss Nelly Gilmore  
 Mrs. Jackson ..... Mrs. Nelson  
 —Scala.

26. *Niquette*, play, in three acts, adapted from the French of G. A. de Caillavet and Robert de Flers by Cosmo Gordon Lennox (originally produced, in French, at the Variétés, Paris, November 2, 1906).

Adelwyth, 9th Baron Anchester,  
 Mr. Dion Boucicault  
 Edmund Anchester ..Mr. Kenneth Douglas  
 Roy Pincarton ..... Mr. Robb Harwood  
 Mr. Prescott ..... Mr. Ernest Cosham  
 Mr. Lacksom ..... Mr. Herbert Ross  
 Houston ..... Mr. Victor Widdicombe  
 Footman ..... Mr. Lichfield Owen  
 Baker's Boy .... Mr. Donald Cathrop  
 Mrs. Hickson ..... Miss Rosina Filippi  
 Miquette ..... Miss Pauline Chase  
 Eliza ..... Mrs. E. H. Brooke  
 Miss Linker ..... Miss Alice Beet  
 Mrs. Hunt ..... Miss Agnes Miller  
 Saidie St. Leger ..... Miss Gladys Baird  
 Lily Whitehead ..... Miss Gladys Storey  
 Elsie Essington ..... Miss Madge Murray  
 —Duke of York's.

*Mrs. Vance*, play, in one act, by Cicely Hamilton.

Richard Vance ..... Mr. C. F. Collings  
 Maisie Cathcart ..... Miss Rose Mathews  
 Dr. Savile ..... Mr. F. Topham  
 A Hospital Nurse .... Miss Lilian Tweed  
 —Bijou, Bedford Street.

27 *Promotion*, humorous duologue (produced by the Play Actors)—Bijou, Bedford Street.

28 *A Woman Worth Winning*, drama, in four acts, by A. B. Mackay (originally produced at Royal, Lilanely, September 24, 1906)—Royal, Stratford.

- 28.\**A Florentine Tragedy*, play, in one act, by Oscar Wilde, given for the first time in public (produced under the auspices of the Literary Theatre Society, June 10, 1906, at King's Covent Garden).

Maria ..... Miss Marie Hayes  
 Bianca ..... Miss Amy Rooker  
 Guido ..... Mr. Stanley Smith  
 Simone ..... Mr. George Hayes  
 Servant to Simone. Mr. J. Docwra Rogers  
 —Cripplegate Institute.

28. *Princess Mary Jane*, "musical mélange, merely meant to pass a merry moment," in two acts.

Theophilus Pike .... Mr. Douglas Munro  
 Tommy Pike ..... Mr. Hugh Wakefield  
 Peter Lappit ..... Mr. Pearce Robinson  
 Je-e-e-ames ..... Mr. Henry Arthur  
 Chawles ..... Mr. Charles Frost  
 Sir Harry Hurlingham .. Mr. Robert Selby  
 Bob Wildun ..... Mr. Edward Thirlby  
 Florrie Freelove ..... Miss Ida Burman  
 Dot ..... Miss Lillian Tweed  
 Carrie ..... Miss Lily Hodson  
 Mary ..... Miss Doris Langdon  
 —Devonshire Park, Eastbourne.

- 28.†*The Whip Hand*, comedy, in four acts, by S. A. P. Kitcat and Keighley Snowden (originally produced, Esher Village Hall, June 14, 1905).

Jack Brayton ..... Mr. Walner Gregory  
 The Hon. Tom Day .. Mr. Cecil Brooking  
 Stuart Manners, K.C.,

Mr. Ericson ..... Mr. Bruce Lindley  
 Huskisson ..... Mr. Herbert Walter  
 Danny ..... Mr. Rupert G. Thompson  
 George ..... Mr. H. Gunn  
 Mrs. Potter Winfrith .... Miss Irma Foldi  
 Mrs. Stuart Manners Miss Cecil Cromwell  
 Elise Douillet ..... Miss Eva Bevington  
 Mary Ward ..... Miss M. Wray  
 Katharine Pointdexter .. Mary Allestree  
 —County, Kingston.

28. *Who Was the Woman?* drama, by Nita Rae.

Jack Abbott ..... Mr. Harry Tresham  
 Phineas Flinn ..... Mr. R. Seath Innes  
 Simeon Dax ..... Mr. Sydney Grant  
 Tom Green ..... Mr. Leo Montgomery  
 Sammy Duff ..... Mr. Robb. Wilton  
 Dr. Lamb ..... Mr. Cecil Ravenswood  
 Isaac Jacobs ..... Mr. E. D. Allen  
 Nell Fenwick ..... Miss Florence Palmer  
 Camille Jephson .. Miss Lillian Radbourn  
 Janet Jephson .... Miss Beatrice Hudson  
 Molly Crook ..... Miss Florence Cameron  
 —Royal, Liverpool.

- 29.†*Hamilton's Second Marriage*, play, in four acts, by Mrs. W. K. Clifford.

Sir Henry Callender .. Mr. E. W. Garden  
 Maurice Hamilton .. Mr. Dawson Milward  
 Major Firlands ..... Mr. Reginald Eyre  
 Guy Armitage .. Mr. W. Graham Browne  
 Judson ..... Mr. Claude Vernon  
 Becker ..... Mr. Heath J. Haviland  
 Lady Callender..... Mrs. Percival  
 Sylvia ..... Miss Alexandra Carlisle  
 Mrs. Firlands ..... Miss Italia Conti  
 Madame Bunsen .. Miss Frances Dillon  
 —Court.

31. *A Sentimental Cuss*, new comedy, in one act, by Douglas Murray.

Mr. Revill ..... Mr. Alexander Calvert  
 Mr. Quilter ..... Mr. O. B. Clarence

*A Sentimental Cuss (continued).*

Mr. Batson ..... Mr. Charles Troode  
 Mr. Hague ..... Mr. Percy R. Goodyer  
 Mr. Fearon .... Mr. Wilfred Draycott  
 Kitty ..... Miss Mona Harrison  
 —Vaudeville.

## NOVEMBER.

- 1.†*The End of the Story*, drama, in four acts, by Ada G. Abbott, originally produced at Cardiff, June, under the name of *The House of Shame*, at the Royal, Cardiff, June 24.

Squire Hilderson ..... Mr. John Lester  
 Berkeley Hilderson.. Mr. Ernest R. Abbott  
 Kingsley Hilderson .. Mr. W. H. Garbois  
 Barry Hilderson .... Mr. Frank Stephens  
 Morris ..... Mr. Edwin Keene  
 Miss Penelope Hilderson.. Miss L. Gilmore  
 Mrs. Manx ..... Miss Marjorie Tennant  
 Eliza ..... Miss Florence North  
 Barbara Linley ..... Miss Ada Abbott  
 —West London.

4. *Chacun sa Vie*, three-act comedy, by Guiches and Ghensi (originally produced on September 10, 1907, at the Comédie Française).

François Desclos ..... MM. De Féraudy  
 Jacques d'Arvant ..... Jean Laurent  
 Blanchard ..... Collen  
 Renaud ..... Gorieux  
 Comte de la Molinière ..... Pillat  
 Simonelli ..... Defrenne  
 Le Beal ..... Lamothe  
 Fritols ..... Chauveau  
 Garçon de bureau ..... Marselle  
 Henriette Desclos .... Mmes. De Pouzols  
 Pauline Clermain ..... Montavon  
 Comtesse de la Molinière ..... Larcey  
 Marcelle ..... Didier  
 —Royalty.

- 4.†*The Knave of Hearts; or, The Man Who Won Back*, play, in four acts, by Gladys Unger, originally produced at the Royal, Glasgow, September 16.

Svirsky ..... Mr. A. Tadville  
 Binda ..... Mr. W. J. Rea  
 Scudari ..... Mr. H. B. Hampton  
 Henry Bruder ..... Mr. George de Lara  
 Jupe ..... Mr. W. Walford  
 James Revilo ..... Mr. Leon M. Lion  
 Hattie Flynn ..... Miss Haldee Wright  
 Australian Jack .. Mr. H. A. Saintsbury  
 Helen Brentwood .... Miss Nina Sevensen  
 William Brentwood .... Mr. John Wyllies  
 Durham ..... Mr. Stanley Logan  
 First Russian Workman .... Mr. G. Lee  
 Second Russian Workman .. Mr. A. Dale  
 Third Russian Workman.. Mr. A. Corneille  
 —Grand, Croydon.

5. *The Street*, three-act play, by A. R. Williams.

Mrs. Martin ..... Miss Clare Greet  
 Violet Martin .. Miss Hilda Bruce Potter  
 Owen Ford ..... Mr. B. Iden Payne  
 Margaret Martin .... Miss Mona Limerick  
 Mr. Castleton ..... Mr. A. G. Somers  
 —Midland, Manchester.

5. 1588, "foolish" comedy, in one act, by Drayton Ogilvy.

Roger Wenlake ..... Mr. Walter Pearce  
 William Moyle ..... Mr. Athol Forde  
 Senor de Solda-Valenta.. Mr. H. le Grand  
 Luigi Parolla ..... Mr. Cuthbert Leigh  
 Dorothy de Solda ... Miss Ella Erskine  
 —New.



5. *Mrs. Ellison's Answer*, "serious" comedy, in three acts, by Rowan Orme.  
 Richard Milvain .. Mr. Jerrold Robertshaw  
 Oswald Milvain .. Mr. Walter Pearce  
 Jacob Silas Wilkeyns .. Mr. J. Beauchamp  
 Frank Bozenheim .. Mr. Athol Forde  
 Lieut. Terence Anstruther .. Mr. A. Burne  
 Footman .. Mr. Henry le Grand  
 Alice .. Miss Florence Harwood  
 Mrs. Gadband .. Miss Margaret Yarde  
 Mrs. Milvain .. Miss Hilda Thorpe  
 Patricia Cornelia Wilkeyns .. Claudia Lasell  
 Sylvia Gadband .. Miss Lucy Wilson  
 Mrs. Ellison .. Miss Granville  
 —New.
7. *Othello*, Oscar Asche's revival of Shakespeare's tragedy. (First revived by him at the Kennington, February 28.)  
 Duke of Venice .. Mr. J. Fritz Russell  
 Brabantio .. Mr. Caleb Porter  
 Gratiano .. Mr. Ewan Brooke  
 Othello .. Mr. Oscar Asche  
 Cassio .. Mr. H. R. Hignett  
 Iago .. Mr. Alfred Brydone  
 Rodrigo .. Mr. G. Kay Souper  
 Lodovico .. Mr. Godfrey Tearle  
 Montana .. Mr. R. Ian Penny  
 Bianca .. Miss Leila Norris  
 Emilia .. Miss Mary Rorke  
 Desdemona .. Miss Lily Brayton  
 —His Majesty's.
8. *For His Sake*, society sketch, by Arthur Jefferson.  
 Hester Devine .. Miss Beth Elliott  
 Lady Lanchester .. Miss Loyale Frere  
 Estelle .. Miss Kathleen Maitland  
 Lord Cyril Lanchester .. Mr. Fredk. Victor  
 Lord Elvington .. Mr. W. T. Elworthy  
 —Royal, Glasgow.
8. *The Conspiracy*, play, in one act, by Robert Barr and Sidney Lewis-Ransom.  
 King Konrad of Polavia .. Mr. Martin Harvey  
 Baron Brunfels .. Mr. Charles Glenney  
 Count Staum .. Mr. Albert E. Raynor  
 Herr Von Steinmetz .. Mr. Chas. J. Cameron  
 Nobles of Polavia: Messrs. Vincent Sternroyd, George Cooke, Philip Hewland, Alfred Mansfield, Leonard Craske, Percy Foster, Leslie Palmer, Charles Langton, Denholm Muir—Royal, Dublin.
8. *The House of Pierre*, play, in one act, by Julie Opp Faversham and Kate Jordan.  
 Pierre .. Mr. Martin Harvey  
 Capeau .. Mr. Charles Glenney  
 Jacques .. Mr. Alfred Mansfield  
 Lizette .. Miss N. de Silva  
 Cora .. Miss Maud Rivers  
 Blanche .. Miss Bessie Elder  
 —Royal, Dublin.
9. *A Thing of Rags and Patches*, play, in one act, by Max Montesole and Corvus Rex.  
 Charles II. .. Mr. Frank Royde  
 Lord Rochester .. Mr. Guy Fletcher  
 Lord Worcester .. Mr. Matthew Boulton  
 Simon Newton .. Mr. Huston Meharry  
 Micah Merryvale .. Mr. Ian Hamilton  
 Ruth Merryvale .. Mrs. Ian Hamilton  
 —Grand, Swansea.
9. *Lucifer*, one-act play, by Charles McEvoy.  
 Audrey .. Miss Nonny Lock  
 Captain John Watts .. Mr. C. Derwent  
 Hortense Harvey .. Miss Mona Limerick  
 Clarence Harvey .. Mr. Charles Bibby  
 A Parlourmaid .. Miss Jessica Waters  
 —Midland, Manchester.
10. *The Laggard*, "original play, in one act, by William Senior.  
 William Venn .. Mr. Edmund Gurney  
 Laura .. Miss Sime Seruya  
 Mark .. Mr. Reginald Rivington  
 Gerald Baxter .. Mr. W. Edwin Holloway  
 —Bijou, Bedford Street.
11. *Margot*, Henry Meilhac's three-act comedy, originally produced at the Comédie Française, January 18, 1890.  
 Boisvillette .. M. Cooper  
 Leridan .. M. Baudoin  
 François .. M. Gorieux  
 Georges .. M. Lamothe  
 Un domestique .. M. Marcilly  
 Margot .. Mme. J. Thomassin  
 Mme. d'Arsey .. Mme. Marcelle Jullien  
 Valentine .. Mme. Didier  
 Mme. Monin .. Mme. Guertet  
 Carline .. Mme. Cabanel  
 —Royalty.
11. *The Gayest of the Gay; or, the Life of a Woman*, "play of living London," in four acts, by Arthur Shirley and Eric Hudson, originally produced April 18, 1905, at the Royal, Birkenhead.  
 Jack Latimer (afterwards known as John Langham) .. Mr. E. Owtrrin  
 Hubert Steele .. Mr. Leonard Yorke  
 Jack Howland .. Mr. Dennis Bryan  
 Hon. Frank Draycott .. Mr. A. Grenville  
 Barney O'Brien .. Mr. Henry Belding  
 Percy Palgrave .. Mr. Geoffrey Hastings  
 Sir Francis Harding .. Mr. Chas. Ross  
 Richard Hope .. Mr. W. E. Griffith  
 Doris Daintree .. Miss Helen Richmond  
 Flossie Esmonde .. Miss Eleanor Winter  
 Liane Vaudry .. Miss Gertrudè Entwistle  
 Mrs. Gray .. Miss Kate Francis  
 Nurse Agnes .. Miss Lizzie Maddox  
 Nellie Burns .. Miss Mary Hardacre  
 Kate Latimer and Susan Meredith .. Miss Laura Walker  
 —Borough, Stratford.
12. *A Domestic Problem*, one-act play, by Lechmere Worrall.  
 Henry Bird .. Mr. Trevor Lowe  
 Cordella Langham .. Miss Alice Beet  
 Maria Langham .. Mr. Chas. Calvert  
 Charlotte Langham .. Miss Nora Greenlaw  
 —Court.
12. *The Thief*, play, in three acts, adapted from the French of Henry Bernstein, by Cosmo Gordon-Lennox.  
 Richard Chelford .. Mr. G. Alexander  
 Raymond Leyton .. Mr. Syd. Valentine  
 Harry Leyton .. Mr. Reginald Owen  
 Mr. Protheroe .. Mr. E. Lyall Swete  
 Servant .. Mr. Beauchamp Butler  
 Marise Chelford .. Miss Irene Vanbrugh  
 Isabel Leyton .. Miss Lillian Brathwaite  
 —St. James.
13. *Simple Simon*, play, in four acts, by Murray Carson and Norah Keith.  
 Simon Strange .. Mr. Bouchier  
 Captain Villiers .. Mr. Cyril Keightley  
 Guy Blake .. Mr. Douglas Imbert  
 Marshall .. Mr. Arthur Whitby  
 Martin B. Chance .. Mr. L. Quartermaine  
 Jephson .. Mr. William Burchill  
 Minns .. Mr. F. Cecil  
 Dolts .. Mr. Alfred Bristowe  
 A Cabman .. Mr. Stafford Hilliard  
 A Runner .. Mr. Bertram Forsyth  
 Cotton .. Mr. G. Harrison Carter  
 Lady Caroline Gwyn-Stanley .. Miss Mary Weigall



*Simple Simon (continued).*

Gladys ..... Miss Violet Vanbrugh  
 Mrs. Jeffries .... Miss Henrietta Watson  
 Perkins ..... Miss Eileen Orby  
 —Garrick.

13. *Germania*, first production in England of an opera (in Italian), in a prologue, two scenes, and epilogue, music by Alberto Franchetti, book by Luigi Illica.

Palm ..... Signor Niola  
 Löwe ..... Signor Bassi  
 Worms ..... Signor Sammarco  
 Crisogono ..... Mr. Wigley  
 Ricke ..... Mme. Giachetti  
 Jane ..... Miss Ada Davies  
 Lene Armuth ..... Signora Zoffoli  
 Jebbel ..... Miss Ada Davies  
 Stapps ..... Signor Luppi  
 Lützow ..... Signor Berezzone  
 Körner ..... Signor Zannini  
 Signora Hedvige ..... Signora Zoffoli  
 Peters ..... Mr. Frank Arthur  
 Chief of Police ..... Signor Thos  
 A Lady ..... Mme. Edna Thornton  
 —Covent Garden.

13. *The Pearl and the Girl*, nautical burlesque, in one act, by Lieut. H. O. Wanton.

The Sultan Mohamet  
 Lieut. Walter T. Bagot  
 Ben Ali ..... Sub-Lieut. John Brooke  
 Grand Vizier  
 Eng. Sub-Lieut. J. E. MacLaren  
 Yeseuf Mr. F. D. Hickman (Midshipman)  
 Sailors: Messrs. Jeffrey E. Vere-Hope-  
 good, Hugh R. Eastwood, Henry  
 M. Daniel, and Spencer D.  
 Grey (Midshipman)  
 Pon... Mr. R. C. M. Pink (Midshipman)  
 Antipon Mr. G. E. Burton (Midshipman)  
 Geni of the Bung .... Lieut. H. Wanton  
 Zaza .... Lieut. Hardinge L. Shephard  
 Mustaphina  
 Mr. Arthur B. Gaskell (Midshipman)  
 Merchants, Citizens, Dancing Girls, etc.:  
 Messrs. Southby, Baldwin, Sey-  
 mour, Darley, Tuke, Elliott,  
 Hook, Mackenzie, Gibb, Scott,  
 Brownridge, Savage, Croydon,  
 and Jackson.

—Produced on board H.M.S. "Bulwark"  
 at Chatham.

14. *Rosine*, Alfred, Capus's four-act comedy, originally produced at the Gymnase in 1897.

Desclos ..... M. Cooper  
 Pagelet ..... M. Baudoin  
 Bolard ..... M. Gorieux  
 Georges ..... M. Lamothe  
 Hélon ..... M. Pilot  
 Loisel ..... M. Marciilly  
 Un Domestique ..... M. Duval  
 Rosine ..... Mme. Thomassin  
 Mme. Hélon .. Mme. Marcelle Jullien  
 Mme. Granger ..... Mme. Lemercler  
 Louison ..... Mme. Didier  
 Lucie ..... Mme. Guéret  
 La Bonne ..... Mme. Cabanél  
 —Royalty.

- 14.¶ *The Warrens of Virginia*, drama, in four acts, by William C. de Mille.

General Warren ..... Mr. Jack Denton  
 Ned Burton ..... Mr. Ernest E. Norris  
 Arthur Warren ..... Mr. F. Gallagher  
 Bob Warren ..... Mr. Herbert Lancelly  
 Billy Blake ..... Mr. Gordon Barnnett  
 General Carr ..... Mr. Arthur Wilson  
 General Griffin ..... Mr. Thomas Fisher

*The Warrens of Virginia (continued).*

General Harding....Mr. Edward Jephson  
 Tom Dabney ..... Mr. Ellis Carlyle  
 Jack Biggs ..... Mr. Edward Mervyn  
 De Peyster ..... Mr. Allan Winter  
 Bill Peavey ..... Mr. Edward Snow  
 Courier ..... Mr. Thomas Ball  
 Ouderly ..... Mr. Cecil Scott  
 Agatha ..... Miss Kathleen Russell  
 Ruth Warren ..... Miss May de Verne  
 Betty Warren .... Miss Violet Hamilton  
 Miss Molly Hatton .... Miss Maud Stonor  
 Sapho ..... Miss C. Feiton  
 —Grand, N.

16. *Struck*, play, in one act, by the Hon. and Rev. James Adderley.

James Cardwell ..... Mr. Allan Wilkie  
 Brother Dick .... Mr. Alexander Marsh  
 Sir Thomas Truckham .. Mr. Paul Lovett  
 Crewse ..... Mr. George Munro  
 The Doctor ..... Mr. Charles Kingsley  
 Lady Truckham ..... Miss Mary Lovett  
 Gladys Truckham .... Miss Hunter Watts  
 Mrs. Robbins ..... Miss Eily O'Dempsey  
 —Carleton, Saitley.

18. *Pepa*, MM. Meilhac and de Ganderax's three-act comedy.

Raymond de Chambréuil.....M. Marquet  
 Jacques de Guerche ..... M. Lamothe  
 Ramiro Vasquez ..... M. Baudoin  
 Benito ..... M. Mahieu  
 Santiago ..... M. Carter  
 Pepa Vasquez ..... Mme. Thomassin  
 Yvonne de Chambréuil..Mme. de Pouzols  
 Mosquita ..... Mme. Didier  
 —Royalty.

18. *A Stroke of Business*, one-act play, by Arthur Morrison and Horace Newte, adapted from a story of Arthur Morrison's in "Divers Vanities."

Mrs. Piker ..... Miss Adie Boyrie  
 Daniel Piker ..... Mr. Norman McKinnel  
 Aunt Sarah ..... Miss Frances Ivor  
 —Kingsway.

- 18.¶ *The Golden Rook*, comic opera, in two acts, written by Ernest Woodhead, composed by F. V. Lawton.

King Corvus of Araucaria  
 Mr. Harry D'Albert  
 Prime Minister ..... Mr. J. V. Rothery  
 Bertrand ..... Mr. Frank Walmaley  
 Sir Thopas ..... Mr. H. B. Moorhouse  
 Keeper of the Archives  
 Mr. G. H. Croesley  
 Conrad ..... Mr. Herbert Conacher  
 Queen Philomela ..... Miss Elsie Brooke  
 Princess Margarita .... Miss B. Starkey  
 Katrina ..... Miss Mabel Sykes  
 Lady Wilhelmina..Miss Lottie Beaumont  
 Gertrude ..... Miss L. Hewling  
 —Royal, Huddersfield.

20. *The Ironfounder*, an adaptation, in four acts, by W. Muskerry Tilson, Georges Ohnet's novel, "Le Maître de Forges."

Philippe Derblay .... Mr. Arthur Burne  
 Duke de Bigny ..... Mr. James Gelderd  
 Baron de Préfont .. Mr. Ernest Cossart  
 Octave ..... Mr. T. W. Austin  
 Pontius P. Pedgift .. Mr. A. J. Harding  
 Maître Bachelin ..... Mr. A. T. Hilton  
 The Prefect ..... Mr. F. Herbert  
 The General ..... Mr. G. J. Heath  
 De Pontac ..... Mr. P. Weston  
 Gobert ..... Mr. John Newman  
 Marchioness de Beaulieu  
 Miss Rachel de Travis

*The Ironfounder (continued).*

Sophie de Préfont .... Miss D. Ripley  
 Alethea Pedgift .. Miss E. N. O'Connor  
 Suzanne Derblay .. Miss E. Godfrey-Turner  
 Brigitte .. Miss Wilson  
 Claire de Beaulieu  
 Miss Muriel Godfrey-Turner  
 —Devonshire Park, Eastbourne.

21. *The Unicorn from the Stars*, play, in three acts, by W. B. Yeats and Lady Gregory.  
 Father John ..... Mr. Ernest Vaughan  
 Thomas Hearne .... Mr. Arthur Sinclair  
 Andrew Hearne .... Mr. J. A. O'Rourke  
 Martin Hearne ..... Mr. F. J. Fay  
 Johnny Bacach ..... Mr. W. G. Fay  
 Paudeen ..... Mr. J. M. Kerrigan  
 Biddy Lally ..... Miss Maire O'Neill  
 Nanny ..... Miss Bridgit O'Dempsey  
 —Abbey, Dublin.

21. *The Mystery of Edwin Drood*, drama, in four acts, by J. Comyns Carr, founded on Dickens's unfinished novel.

John Jasper ..... Mr. Tree  
 Edwin Drood ..... Mr. Basil Gill  
 Mr. Crengious .... Mr. William Haviland  
 Mr. Crisparkle .... Mr. Claude Flemming  
 Neville Landless.. Mr. Chas. Quartermaine  
 The Dean of Cloisterham.. Mr. R. Atkins  
 Durdles ..... Mr. G. W. Anson  
 The Deputy ..... Mr. Frank Stanmore  
 A Lascar ..... Mr. Henry Morrell  
 Congo Jack ..... Mr. Thomas Weguelin  
 A Sailor ..... Mr. A. Corney Grain  
 Rosa Bud ..... Miss Iris Hoey  
 Helena Landless .... Miss Hutin Britton  
 Mrs. Crisparkle .... Miss Cicely Richards  
 Miss Twinkleton .. Miss Muriel Alexander  
 Princess Puffer.. Mrs. Stanislaus Calhaem  
 Mrs. Topes ..... Miss Winifred Fitch  
 Servant ..... Miss Hilda Moore  
 Nurse ..... Miss Hilda Austin  
 —New, Cardiff.

21. *Madame Flirt*, three-act comedy, by Paul Gavault and Georges Berr. Originally produced at Athenes, Paris, December 27, 1901. English version produced at the Haymarket, May 25, 1904.

La Roche Tesson ..... M. Tréville  
 Jacques Ancelin ..... M. Marquet  
 Louis Ancelin ..... M. Baudoin  
 La Cerda ..... M. Gorieux  
 Max ..... M. Lamothe  
 Boulot ..... M. Mahieu  
 Paul Camaret ..... M. Millet  
 Le Poète ..... M. Bessy  
 Etienne ..... M. Sible  
 Pigot ..... M. Ramon  
 Un Chasseur ..... M. Marcily  
 Fernando ..... Mme. Thomassin  
 Marcelle ..... Mme. de Pouzols  
 Mme. la Cerda ..... Mme. Vallier  
 Mme. Boulot ..... Mme. Didier  
 Mlle. Despreaux .... Mme. Cabanel  
 Mme. la Tourette .... Mme. Berry  
 Clementine ..... Mme. Duval  
 —Royalty.

21. *Cæsar Borgia*, play, in four acts, by Justin Huntly McCarthy.

Cæsar Borgia ..... Mr. H. B. Irving  
 Giovanni Borgia, Duke of Gaudia  
 Mr. Patrick Quill  
 Agapito da Amalia.. Mr. Alfred A. Harris  
 Michelotto Corello..... Mr. Eric Maxon  
 Cardinal Giuliano della Rovere  
 Mr. Frank Tyars  
 Ugo della Rovere .... Mr. Frank Fandell  
 Banda Bentivoglio .... Mr. Arthur Curtis  
 Pandolfo Orsini .... Mr. Frank Cochrane

*Cæsar Borgia (continued).*

Ilario da Lucunno .. Mr. W. S. Beaumont  
 Prospero Colonna .... Mr. Royal Carelton  
 Silvio Savelli ..... Mr. John B. Glover  
 Luigi da Pittigliano..... Mr. Percy Walder  
 Simeon ..... Mr. Charles Dodsworth  
 A Bravo ..... Mr. C. Stephens  
 Page to Cæsar Borgia.. Miss May Holland  
 Lavinella Orsini .... Miss Dorothea Baird  
 —Royal, Edinburgh.

24. *Waste*, production by the Incorporated Stage Society of a tragedy, in four acts, by Granville Barker.

Lady Davenport .... Miss Amy Coleman  
 Walter Kent ..... Mr. Vernon Steel  
 Mrs. Farrant ..... Miss Beryl Faber  
 Miss Trebell .... Miss Henrietta Watson  
 Mrs. O'Connell .... Miss Aimée de Bûrgh  
 Lucy Davenport..... Miss Dorothy Thomas  
 George Farrant .... Mr. Frederick Lloyd  
 Russell Blackborough.. Mr. A. Holmes-Gore  
 A Footman ..... Mr. Allan Wade  
 Henry Trebell .... Mr. Granville Barker  
 Simon ..... Miss Mary Barton  
 Gilbert Wedgecroft .. Mr. Berte Thomas  
 Lord Charles Cantelupe.. Mr. Dennis Eadie  
 The Earl of Horsham.. Mr. Henry Vibart  
 Edmunds ..... Mr. Trevor Lowe  
 Justin O'Connell .... Mr. J. Fisher White  
 —Imperial.

25. *The Queen of the Adriatic*, one-act comic opera, by George Sheldon.

General Milanó .... Mr. W. S. Stevenson  
 Rashleigh Rushington .. Mr. Bert Gordon  
 Major Barolino ..... Mr. Eric Dalvere  
 Capt. Napoll ..... Mr. Lance Usher  
 Signora Dino di Vino.. Miss Adela Robson  
 Nella, the Queen .... Miss Vera Vizard  
 —Hulme Hippo, Manchester.

25. *A Spree in Paris and What Happened*, musical comedy, written by Rose Edouin, composed by George Encyl Lewis.

Sir Harry Witch-Whippet  
 Mr. Philip Moore  
 Timothy Thorne ..... Mr. Will Harman  
 Lady Clara Dudley.. Miss Gladys Grenville  
 Hopkins ..... Mr. C. A. James  
 Lena ..... Miss Madge Soutter  
 Aunt Theodosia .... Miss Lillian Talbot  
 Her Chum ..... Mrs. Rose Edouin Lewis  
 —Royal, Belfast.

- 25.† *Cæsar and Cleopatra*, "a history," in four acts, by G. Bernard Shaw. Original production (in England) at Grand, Leeds, September 16.

A Persian Guardsman.. Mr. E. A. Cookson  
 Belzanor ..... Mr. A. W. Tyrer  
 A Nubian Sentinel .. Mr. Frank Bickley  
 Bel Afris ..... Mr. C. B. Vaughan  
 Ftataecta ..... Miss Elizabeth Watson  
 Julius Cæsar ..... Mr. Forbes Robertson  
 Cleopatra ..... Miss Gertrude Elliott  
 Pothinus ..... Mr. Charles Langley  
 Theodotus ..... Mr. Sam T. Pearce  
 Ptolemy XIV. .... Master Philip Tonge  
 Achilles ..... Mr. John M. Troughton  
 Rufio ..... Mr. Percy Rhodes  
 Brittanus ..... Mr. Ian Robertson  
 Lucius Septimius .. Mr. Walter Ringham  
 Wounded Soldier .... Mr. William Pilling  
 Professor of Music..... Mr. Frank Ridley  
 Charmian ..... Miss Dorothy Paget  
 Iras ..... Miss Dora Harker  
 A Major Domo ..... Mr. A. Wheatman  
 Apollodorus ..... Mr. Lewis Willoughby  
 —Savoy.



25. *Oiseaux de Passage*, four-act play, by Maurice Donnay and Lucien Descaves.  
 Julien ..... M. Jacques Normand  
 Grigoriev ..... M. Baudoin  
 Zakharine ..... M. Gorieux  
 Guillaume ..... M. Pillot  
 Charles ..... M. Bessy  
 Le Facteur ..... M. Marcilly  
 Joseph ..... M. Dupont  
 Vera Levanoff .. Mme. Gabrielle Dorziat  
 Tatiana ..... Mme. Marthe Mellot  
 Mme. Lafarge..... Mme. Lemercier  
 Georgette ..... Mme. Cécile Didier  
 Louise ..... Mme. Cabanel  
 Mme. Dufour ..... Mme. Mady Berry  
 —Royalty.
25. *From Shop Girl to Duchess*, drama of the "work-a-day-world," in four acts, by Charles Darrell.  
 Arnold Vyvian Cosmo Glyn, Duke of St. Baynum ..... Mr. Stephen Langton  
 Pelham, Lord St. Orbotrude ..... Mr. Douglas Tremayne  
 Sir Morris Maitland .. Mr. Lionel T. Ellis  
 Gilbert Spate ..... Mr. Charles Stirling  
 Tommy Tinkler ..... Mr. J. Telly Dillsden  
 M. Scalamean ..... Mr. Bruce Clapham  
 Corbit ..... Mr. E. S. Nuttall  
 Mason ..... Mr. Henry Hope  
 Isabel, Dowager Duchess of St. Baynum ..... Miss Amy B. Ellis  
 Countess of Normantowers ..... Miss Georgie Whyte  
 Lady Cinderella Portcullis ..... Miss Marie Clavering  
 Lady Celeste Delamere...Miss Phena Powell  
 Tilly Dobson ..... Miss Florrie Groves  
 Gertrude Groves ..... Miss Daisy Moss  
 Fiffine ..... Miss Queenie Lamont  
 Sylvia Grey ..... Miss Mary Neil  
 —Royal, Bilston.
26. *Virata*, flight of imagination in three acts; book and lyrics by Falls Alford and Emil Hardy, music by H. E. Warner.  
 Jack Llewellyn ..... Mr. Basil Mercer  
 Paddy Beresford ..... Mr. Falls Alford  
 Count Maurice de la Mouche ..... Mr. F. Vanden Heuvel  
 John Elliott ..... Mr. Harold Monroe  
 Captain Forbes ..... Mr. Dick Wallach  
 Steward ..... Mr. M. Warner  
 Tomiatu ..... Mr. Harold Monroe  
 Kopa ..... Mr. Charles Francis  
 Court Usher ..... Mr. Montague Warner  
 Bobatu ..... Mr. Emil Hardy  
 Mamie Vanderrotten...Miss D. Warner  
 Septima Harrison.....Miss E. Courlander  
 Nyronia ..... Miss Elsie Warner  
 Philestia ..... Miss Violet Bazalgette  
 Avia ..... Miss Hilda Alford  
 —Castle, Richmond.
26. *The Eternal Purpose*, play, in three acts, by F. E. Archer-Smith.  
 Count Dramoni ..... Mr. Oscar Tole  
 Lord Strathmurleigh .. Mr. Wm. McIsack  
 Hon. and Rev. Chas. Donnelly ..... Mr. Herbert Scott  
 Sir Ezekiel Emmenstein, Knight, ..... Mr. Percy Lyndon  
 Cecil Stapleton ..... Mr. Thomas Wilkes  
 Stephen Tregarth .. Mr. Arthur O'Rourke  
 Paul Tregarth...Mr. Philip G. Heathcote  
 Hody ..... Mr. Aubrey Cairns  
 Hon. Hilda Beaumaris .. Miss Cadwalladr  
 Hon. Grace Beaumaris..Miss Gladys Smale  
 Gwendoline Stacey-Gould..Miss E. Bates  
 Louise Dupréz ..... Miss Elsie Cadwalladr  
 Lady Emmenstein .... Miss Annie Biddis  
 —Oddfellows' Hall, Winslow.
26. *His Birthright*, play, in three acts, by C. Clilverd-Young.  
 Squire Wetherby .. Mr. Wm. T. O'Brien  
 Paul Wetherby .. } Mr. Alfred Smithers  
 Cecil Wetherby .. }  
 Rev. Basil Cardall .. Mr. Hubert Chater  
 The Hon. Percy Bligh..Mr. E. F. Barnes  
 Charlie Manners...Mr. Ambrose Alexander  
 Weston ..... Mr. F. Bridgeman Daffern  
 Patricia Wetherby ..... Miss Ella Cooke  
 Rose Cardall .... Miss G. Worth Daffern  
 Maimie Cardall ..... Miss Isabel Frost  
 —Cripplegate Institute.
26. *A Lesson in Shakespeare*, one-act play, by Eric Lewis.  
 Langton Maltravers...Mr. Alfred Bishop  
 Lord Ronald Corfe...Mr. A. E. Matthews  
 Lady Cynthia Corfe .. Miss M. Beaumont  
 —Playhouse.
27. *Fido*, comedy, in three acts, adapted from the French by Eva Anstruther.  
 James Entwhistle ..... Mr. Cyril Maude  
 Alice Entwhistle .. Miss Winifred Emery  
 Minnie Vincent .. Miss Madge Titheradge  
 Charles Marshall ..... Mr. C. V. France  
 Mrs. Purdon ..... Miss Pollie Emery  
 —Playhouse.
28. *The Cuckoo*, revised version of comedy, in three acts, adapted by Charles H. E. Brookfield from *Décoré*, by Henri Meilhac (Variétés, Paris, 1888; originally produced at the Avenue, March 2, 1899).  
 Hugh Farrant .... Mr. Charles Hawtrey  
 Thomas Penfold ..... Mr. O. B. Clarence  
 King Kamsawaga ..... Mr. Robert Whyte  
 Colonel Gower ..... Mr. L. Williams  
 Sir Robert Wyttington..Mr. Henri Laurent  
 Mr. Hewson ..... Mr. Ernest Graham  
 Mr. Pratt ..... Mr. P. L. Julian  
 Interpreter ..... Mr. Percy R. Goodyer  
 Colefax ..... Mr. E. Holman Clark  
 Lady Alexandra Parke...Miss M. Alvarez  
 Leggett ..... Miss Mona Harrison  
 Gertrude ..... Miss Helen Francis  
 Miss Middleditch .. Miss Gwynne Herbert  
 Guinevere Penfold...Miss Sarah Brooke  
 —Vaudeville.
27. *The New York Idea*, American comedy, in four acts, by Langdon Mitchell.  
 Philip Pennington ..... Mr. Fred Volpé  
 Grace Pennington ..... Miss Mollie Ventry  
 Mrs. Pennington ..... Miss Eve Ongley  
 Miss Heneage ..... Miss Mary Relp  
 Rev. Matthew Pennington..George Bealby  
 William Sudley..Mr. Stanley W. Ashworth  
 Thomas ..... Mr. Albert Sims  
 Mrs. Vida Pennington..Miss E. Matthews  
 Hortense ..... Miss Rylla Murland  
 Brooks ..... Mr. Erik Sterling  
 Sir Wilfred Gates-Darby..Mr. E. Maurice  
 John Karslake ..... Mr. Fredk. Kerr  
 Tom Fidler ..... Mr. Cecil Yapp  
 Nogam ..... Mr. Charles Cecil  
 Mrs. Cynthia Karslake..Miss Ellis Jeffreys  
 —Queen's.
28. *The Fairy Uncle*, piece, in one act, adapted from a Christmas story by Tom Gallon.  
 Filby ..... Mr. Edward Rigby  
 John Griffin ..... Mr. A. MacLean  
 Lucy Winwood ..... Miss Muriel Carmel  
 Arthur Wakefield .... Mr. Stanley Logan  
 —New.
29. *Tarara; or, The Brigand's Trust*, comic opera, by R. T. Nicholson—Lopping Hall, Loughton.



23.\**The New Boy*, farcical comedy, in three acts, by Arthur Law (originally produced at Devonshire Park, Eastbourne, Feb. 1, 1894; first London production, Terry's, Feb. 21, 1894).

Nancy Roach ..... Miss Nellie Redwood  
Felix Roach .... Mr. Jerrold Robertshaw  
Dr. Candy, LL.D. . . Mr. John Beauchamp  
Theodore de Brisac . . Mr. E. F. Mayeur  
Susan ..... Miss Muriel Carmel  
Mrs. Renwick .... Miss Gladys Homfrey  
Archibald Renwick .... Mr. Leon M. Lion  
Bullock Major ..... Mr. Stanley Logan  
Mr. Stubber ..... Mr. W. J. Rea  
Constable ..... Mr. C. Hawthorne  
--New.

23.†*Tally Ho*, comedy, in three acts, by "Henry Whitestone."

Lady Olive Parkhurst .. Miss Hebe Bliss  
Sir John Parkhurst .. Mr. Percy Yorke  
Allan Leslie .. Mr. Aubrey FitzGerald  
Muriel Carstairs ..... Miss Lulu Valli  
Gerald Erneston .. Mr. Cyril Thompson  
A Maid ..... Miss Olive Crellin  
Hedges ..... Mr. Herbert Uzielli  
--Royal, Bradford.

28.†*Campion; or, A Pearl of Christendom*, historical and religious drama, in five acts and eight scenes, written by Edward Cox. Edmund Campion..Mr. Percival E. Hedges  
Briant..... Mr. J. C. Rowe  
Sherwine..... Mr. W. F. Smith  
Ebenezzer Faith..... Mr. W. A. James  
Alexander Belsire..... Mr. J. W. Embury  
Sir Francis Knowles..... Mr. A. J. James  
Yeoman ..... Mr. B. Bates  
Ralph ..... Master F. Rollinson  
Steward ..... Mr. G. L. Rogers  
Minstrel ..... Mr. F. Palmer  
Bellman ..... Mr. B. Gooding  
Norton ..... Mr. E. Norman  
Jailor ..... Mr. F. C. Humphrey  
Landlord ..... Mr. C. H. Hornsey  
Sir Owen Hopton .... Mr. J. W. Embury  
Judge ..... Mr. F. Palmer  
First Student ..... Mr. W. F. Smith  
Second Student ..... Mr. P. E. Rogers  
First, Second, and Third Apprentices,  
Masters F. Bates, A. Claydon, and E. Mawer.

Students, Guards, Villagers, Wrestlers, Apprentices, etc.—Messrs. H. Budgen, A. J. Butler, B. J. Davey, C. H. Hornsey, F. C. Humphrey, A. H. Laurie, W. Lucas, F. Palmer, P. E. Rogers, W. J. Ritchings, T. A. Whiting, and Masters B. Hemmings, L. Lieberman, etc.

—Corn Exchange, Oxford.

## DECEMBER.

2. *The Power of the King*, four-act melodrama, by Mrs. F. G. Kimberley.

Captain Rupert Landgrave..Mr. A. Hinton  
King of Volombrosa..Mr. Chas. Whitlock  
Crown Prince Oscar .... Mr. Travis Green  
General Stenovie ..... Mr. Arthur Lowry  
Fritz Tarlheim ..... Mr. Wilton Drury  
Capela ..... Mr. Frank Wheatley  
Carl Segismund ..... Mr. George Avery  
Alberta the Avenger..Mr. John Campeling  
Michal Zemski ..... Mr. Lionel Strong  
Hertz Steinburg ..... Mr. T. Grandille  
Philippe ..... Miss Marcelle Stewart  
Margot ..... Miss Maude Merrick  
Lady Florina ..... Miss Georgina France  
Lady Anastasia ..... Miss Leila Zillwood  
--Junction, Manchester.

2.\**Monsieur Beaucaire*—Lyric.

4.†*With a View to Matrimony*, comedietta, by C. R. Sawin.

Cuthbert Tomlinson .... Mr. C. R. Sawin  
Edward ..... Mr. P. R. Longmore  
Vera Madeley ..... Miss Cecil Curtis  
--Stevenage Public Hall.

4. *Dervorgilla*, tragedy, in one act, by Lady Gregory.

Dervorgilla ..... Miss Sara Allgood  
Flann ..... Mr. F. J. Fay  
Mona ..... Miss Maire O'Neill  
Owen ..... Mr. J. M. Kerrigan  
Mamie ..... Miss Brigit O'Dempsey  
Wandering Song Maker .. Mr. W. G. Fay  
--King's, Glasgow.

4. *Angela*, farcical comedy, in three acts, by

George Duval and Cosmo Gordon Lennox.  
Mr. Richard Evesham..Mr. A. Aynesworth  
Mr. Christopher Keswick..Mr. Eric Lewis  
Mr. John Evesham .... Mr. Herbert Ross  
Mr. William Bithers .... Mr. Fred Lewis  
Mr. Bobwyh ..... Mr. Ernest Cosham  
Maurice Keating.....Mr. Donald Calthrop  
Frank Kitson.....Mr. Montague Elphinstone  
Mr. James Leeson..Mr. Drelincourt Odium  
Mr. Brown ..... Mr. A. Carlaw Grand  
Robert Smith-Newcome...Mr. Fred Grove  
Hales ..... Mr. Horton Cooper  
Alphonse ..... Mr. Cecil Rose  
A House Painter ..... Mr. Richard Haigh  
A Decorator's Foreman..Mr. H. Williams  
Angela Courland ..... Miss Marie Tempest  
Mary Pembridge.....Miss Lillah McCarthy  
Clare ..... Miss Ethel Grahame  
Miss Gubbins ..... Miss Reynolds  
Miss Mortimer ..... Miss Gladys Leslie  
Miss Minnie Marsden..Miss Lily McIntyre  
Miss Tiny Montague...Miss L. Billbrooke  
Mrs. Smith-Newcome...Miss Agnes Miller  
Elizabeth ..... Miss Gladys Storey  
--Comedy.

5. *The Empire of Ambition*, romantic drama, in four acts, by Gordon Holmes.

Lorenze ..... Mr. Sydney Bland  
The Duc de Medina .. Mr. Gerald Clarke  
Marquis Christianus .. Mr. George Traill  
Don Christoval Del Marco..Mr. R. Noble  
Don Alvarez Del Montenegro..Mr. B. North  
The Abbot of Gonzalo..Mr. Alfred Holles  
Torribio ..... Mr. Louis Palgrave  
Ambrozio ..... Mr. Beverlex Benjamin  
An Officer ..... Mr. R. A. Robinson  
Theodore ..... Mr. Arthur St. Aubyn  
Pedro ..... Mr. William Holt  
Leonella ..... Miss Grace Harlington  
Virginia ..... Miss Madge Cottier  
Camill ..... Miss Mabel Bishop  
The Nun ..... Miss Mildred Hodson  
--Royal, West Bromwich.

6. *Topsy Turvy Times*, musical absurdity, in three acts, by Leslie Hawkins.

Colonel Pumbleton .... Mr. T. W. Benson  
Benjamin Binks ..... Mr. Dickie Clare  
Major Mysore ..... Mr. F. Gresham  
Lord Reggie Muddlehead..Mr. M. Alwynne  
Lieut. Frank Pumbleton..Mr. T. A. Coomer  
Bung ..... Mr. H. A. Griffiths  
P.C. Copham ..... Mr. Bert Collins  
Mr. King ..... Mr. George Minto  
Lily ..... Miss Lily Bell  
Maude ..... Miss Clair Davis  
Daisy ..... Miss Becky Sterling  
Mrs. Pumbleton .... Miss Helen Douglas  
Helen Winters ..... Miss Vesta Brownie  
Sally ..... Miss Victoria Carmen  
Molly Malone ..... Miss Madge Brownie  
--Alexandra, Widnes.

6. *The Magical Master*, surprising absurdity.  
 Arthur Paget ..... Mr. David Devant  
 Benson ..... Mr. Wm. Mayne  
 Corallina ..... Miss Dora Devant  
 Heronella ..... Miss Florence Eaton  
 Chutnee ..... Mr. A. Booth  
 —St. George's Hall, W.
7. *Pompilius; or, Rome as it Wasn't*, comic  
 operetta, by F. Forbes Glennie—St.  
 Nicholas Hall, Guildford.
8. *La Gioconda*, by Gabriele d'Annunzio, done  
 into English by Winifred Mayo.  
 Lucio Settala ..... Mr. Douglas Vigers  
 Lorenzo Gaddi .. Mr. Frederic Topham  
 Cosimo Dalbo ..... Mr. Philip Knox  
 Silvia Settala ..... Miss Helen Haye  
 Francesca Dori ..... Miss M. Cellier  
 Gioconda Dianti .... Miss Ethel Warwick  
 Little Beata .. Miss Marjorie Gummerson  
 Sirennetta ..... Miss Winifred Mayo  
 —Bijou, Bedford Street.
9. *The Battle of Life*, domestic sketch, pro-  
 duced by Mr. J. Wright Aitken.  
 Clara Melville .... Miss Laurie A. Pardy  
 Lady Fitzherbert .... Miss Una Wright  
 Tom Rawson ..... Mr. Geo. Beresford  
 John Melville .. Mr. J. Wright Aitken  
 —Hoxton Variety.
9. *A Black Mark*, play, in one act, by G.  
 Guggisberg.  
 Miss Dora Talbot .. Miss Decima Moore  
 Captain Charles Talbot .. Mr. R. Minster  
 Colonel Talbot ..... Mr. Arthur Hare  
 —Royal, Worthing.
9. *The Agitator*, original play, in one act,  
 by Mrs. Oscar Beringer.  
 Jim McLean .... Mr. Vernon Davidson  
 John Williams .... Mr. Percival Stevens  
 Dick Johnson ..... Mr. George Lestocq  
 Jinny ..... Miss Holford Beringer  
 Bess ..... Miss Enid Baird  
 Liz ..... Miss Dora Denton  
 Gerry ..... Miss Ethel Findlay  
 Emily ..... Miss Millie La Ferme  
 Kitty Kemp ..... Miss Marjorie Murray  
 —Hicks's.
10. *The Conscience of a Judge*, drama, by  
 Madge Duckworth and Ridgewood Barrie,  
 in four acts and eleven scenes—Queen's,  
 Liverpool.
11. *Sir George of Almack's*, costume comedy of  
 the eighteenth century, by H. F. Maltby,  
 in four acts. Originally produced at the  
 Royal, Dover, February 28.  
 Walter Inman ..... Mr. H. F. Maltby  
 Sir George Wimbledon.. Mr. Wyn Weaver  
 The Duke of Porchester  
 Mr. Wallace Stranack  
 James Briarly .. Mr. W. Reginald Favell  
 Sir Christopher Chislehurst Mr. G. Laidlaw  
 Sir Montague Huntley  
 Mr. William E. Passmore  
 Colonel Wodehouse.. Mr. F. Stuart Wilson  
 Joseph ..... Mr. S. Amclegg  
 Lady Houseby ..... Miss Janet Hodgson  
 Betty Price-Cordiner.. Miss Mara Maltby  
 Lady Whenow ..... Miss Daisy England  
 Mary ..... Miss Beryl Graham  
 —Royal County, Kingston.
12. *Peggy*, one-act play—Broadway.
12. *The Flame*, "pantomime," by Mark Pere-  
 grini—Broadway.
12. *As a Man Sows*, play, in one act, by Nell-  
 son Morris.  
 The Man ..... Mr. Fenn Challis  
 The Woman ..... Miss Irma De Kusel  
 The Secretary .. Mr. H. Francis Williams  
 The Footman ..... Mr. Thomas  
 The Other Woman ... Miss Elsie Chester  
 —Myddelton Hall, Islington.
12. *Magda*, new translation, by Claude Sykes,  
 of Hermann Sudermann's play.  
 Colonel Schwartze .... Mr. Claude Sykes  
 Augusta ..... Miss Amy Coleman  
 Magda..... Miss Octavia Kenmore  
 Marie ..... Miss Dora Lewis  
 Francesca von Vendlowski  
 Miss K. M. Romsey  
 Max von Vendlowski Mr. Percy H. Vernon  
 Pastor Heffterdink ..... Mr. Leigh Lovel  
 Von Keller ..... Mr. E. F. Meads  
 Therese ..... Miss A. Probart  
 —Devonshire Park, Eastbourne.
15. *His Japanese Wife*, play, in one act, by  
 Grace Griswold.  
 Mr. Harry Joseph Hallenberg  
 Mr. W. Edwyn Holloway  
 Mrs. Gordon ..... Miss Beatrice Chester  
 James ..... Mr. Montagu Wiggin  
 Eliza ..... Miss Cicely Hamilton  
 O Chleka Fan ..... Miss Sybil Thorndike  
 —Bijou, Bedford Street.
15. *Cleopatra*, sketch, in one act, by Victor  
 Bridges.  
 John Markham .... Mr. Montagu Wigan  
 Mrs. Markham ..... Miss Mildred Gilbert  
 Lydia Freshfield .... Miss Jean Donovan  
 —Bijou, Bedford Street.
16. *Dolly Varden*, comedy, in three acts,  
 adapted from Charles Dickens's "Bar-  
 naby Rudge," by Walter Dexter.  
 Mrs. Varden .... Miss H. Pearl Humphry  
 Miss Miggins ..... Miss Kathleen Marriott  
 Gabriel Varden ..... Mr. Fredk. T. Harry  
 Simon Tappertit ..... Mr. Frank Staff  
 Dolly Varden Miss Marie Lorraine-Stevens  
 Joe Willet ..... Mr. Guy H. Inglis  
 John Willet .... Mr. A. E. Brookes Cross  
 Solomon Daisey Mr. Augustus J. Chinnery  
 Maypole Hugh ..... Mr. Walter Dexter  
 —King's, Hammersmith.
16. *Who is She?* play, by Mr. Hill-Mitchelson.  
 King Vladamis .... Mr. Graham Woods  
 Prince Bora ..... Mr. E. Hill-Mitchelson  
 Captain Arthur Sower .. Mr. S. Holden  
 Sergeant Metroff .... Mr. W. Heilbronn  
 Chang-Tee ..... Mr. Wilton Reed  
 Paul ..... Mr. Val Gully  
 Michael ..... Mr. Patrick Quinn  
 The Spy ..... Mr. C. H. Henderson  
 Sentry ..... Mr. George Gibbon  
 Headsman ..... Mr. Cyril Maitland  
 Father Petra ..... Mr. James Fergusson  
 The Little King .... Miss Mabel Ronald  
 "Who is She" .... Miss Violet Carlyle  
 Sarette ..... Miss Pollie Denville  
 Zeta Novitch ..... Miss Marie Robson  
 Countess Ladori ..... Miss Alice Barber  
 —Hippodrome, Wigan.
16. *Peter Pan*, fairy play, by J. M. Barrie—  
 Duke of York's.
16. *Memories*, play, in one act, by George  
 Wilding, played for the first time.  
 Albert Simmons .... Mr. Stanley Logan  
 John Dale ..... Mr. Edward Rigby  
 Kate Oliver ..... Miss Rose Yule  
 —New.







- 23.\* *A Brand from the Burning*, four-act drama, by George S. King.  
 John Mawle ..... Mr. H. J. Haynes  
 Reginald Dalston .... Mr. Leonard Clarke  
 Edward Parker .. Mr. Fred H. Constable  
 Silas Maitland ..... Mr. Leon Ainscliffe  
 Charles Heather ..... Mr. John F. Owen  
 George Lawson .. Mr. Sydney Thompson  
 Billy Blossom ..... Mr. Walter Clarke  
 Sir Henry Kato ..... Mr. Henry Chatto  
 Commissioner Jones.. Mr. Bernard Temple  
 James Rogers ..... Mr. Robert Borlande  
 Counsel for the Plaintiff.. Mr. Ralph Kinton  
 Detective White.... Mr. James Thompson  
 Will Neverwork ..... Mr. William Beesley  
 Timmy Flier ..... Master Chas. Watson  
 Policeman X 73 ..... Mr. Charles Neal  
 Daisy ..... Miss Elsie Shelton  
 Ruth Parker ..... Miss Alice Mazzoni  
 Kate ..... Miss Sadie Underwood  
 May Thompson ..... Miss Ivy Chandos  
 Mrs. Pottery Key ..... Miss Olive Mason  
 Ursula ..... Miss Olga Audre  
 —Rotunda, Liverpool.
23. *The Conscience of a Judge*, drama, in four acts, by Madge Duckworth and Ridgewood Barrie. (C.P. Queen's, Liverpool; December 10.)  
 Herbert Granstone .. Mr. Leonard Yorke  
 Cecil Bentley .... Mr. Sydney Cranstone  
 Sir Edward Mervyn .... Mr. H. C. Ward  
 Geoffrey Granstone.. Mr. Ronald Douglas  
 John Summers ..... Mr. Larry Clements  
 Horatio Winter ..... Mr. Frank Eden  
 Old Jervis ..... Mr. Fred Benson  
 Carter Ben ..... Mr. Joe Oswald  
 Officer ..... Mr. F. Thompson  
 Mrs. Draycott ..... Miss Marie Dawling  
 Ethel Vaughan ..... Miss Mabel Coleman  
 Mary Rostron ..... Miss Renie Douglas  
 Little Kitty ..... Miss Ivy Duckworth  
 Jessica Draycott .. Miss Pattie Hastings  
 —Royal, Tonypandy.
24. *Humpty Dumpty*—Coronet.
24. *Little Red Riding Hood*—Elephant and Castle.
24. *Cinderella*—Shakespeare.
26. *The Girl Who Went Astray*, drama, in four acts, by Wm. Hibbert and Fred Bulmer. Originally produced at the Royal, Hyde, April 5—Royal, Stratford.
26. *A Scotch Marriage*, comedy, in one act, by Fergus Hume.  
 Jim Heron ..... Mr. Yorke Stephens  
 Robby ..... Mr. Reginald Walter  
 Virginia West..... Miss Marguerite Leslie  
 —Criterion.
- 26.\* *Charley's Aunt*, comedy, in three acts, by Brandon Thomas. Originally produced Royal, Bury St. Edmunds, February 29, 1892; London production, Royalty, December 21, 1892.  
 Col. Sir Francis Chesney.. Mr. Julian Royce  
 Stephen Spettigue.... Mr. Sydney Paxton  
 Jack Chesney ..... Mr. Hastings Lynn  
 Charley Wykeham.. Mr. Richard B. Mason  
 Lord Fancourt Babberley.. Mr. S. Trevor  
 Brassett ..... Mr. Sydney Compton  
 Donna Lucia D'Alvadorez.. Miss V. Gerald  
 Kitty Verdun.. Miss Amy Brandon Thomas  
 Amy Spettigue ..... Miss Grace Russell  
 Ela Delahay ..... Miss Sylvia Morris  
 —Royalty.
- 26.\* *The Lancashire Sailor*, one-act play, by Brandon Thomas.  
 Ralph Ormerod ..... Mr. Sydney Paxton  
 Erasmus Ellerby .. Mr. Sydney Compton  
 Alfred ..... Mr. Hastings Lynn  
 Alice ..... Miss Amy Brandon Thomas  
 Martha Remnant.. Miss Mollie Robertson  
 —Royalty.
26. *Aladdin*—Adelphi.
26. *Babes in the Wood*—Borough
26. *Jack and the Beanstalk*—Britannia.
26. *Mother Goose*—Broadway.
26. *Dick Whittington*—Camden.
26. *Jack and the Beanstalk*—Crown
26. *Robinson Crusoe*—Royal, Croydon.
26. *Sinbad*—Dalston.
26. *Babes in the Wood*—Drury Lane.
26. *Sinbad the Sailor*—Edmonton.
26. *Robinson Crusoe*—Fulham.
26. *Cinderella*—Kennington.
26. *Little Red Riding Hood*—Marlborough.
26. *Sinbad the Sailor*—King's.
26. *The Babes in the Wood*—Kingston.
26. *Puss in Boots*—West London.
26. *Little Red Riding Hood*—Artillery, Woolwich.
- 30.\* *The Scarlet Pimpernel*—New.
- 30.\* *Arms and the Man*, romantic comedy, in three acts, by Bernard Shaw. Originally produced at the Avenue, April 21, 1894.  
 Major Petkoff... Mr. Michael Sherbrooke  
 Nicola ..... Mr. James Hearn  
 Major Saranoff .... Mr. Granville Barker  
 Captain Bluntschli .. Mr. Robert Lorraine  
 Catherine Petkoff ... Miss Rosina Filippi  
 Louka ..... Miss Auriol Lee  
 Raina ..... Miss Lillah McCarthy  
 —Savoy
- 30.\* *The Convict on the Hearth*, play, in one act, by Frederick Fenn. Originally produced at the Court, February 6, 1906.  
 George Midden .... Mr. Edmund Gwenn  
 Thomas Midden .... Mr. Edmund Gurney  
 Mrs. Midden ..... Miss Mary Relph  
 Jenny Midden ..... Miss Amy Lamborn  
 Maud Midden ..... Miss Merrie Omar  
 Joseph Peterson .... Mr. Arthur Chesney  
 Amy Watersmith .... Miss Allison Trent  
 Jim Watersmith ..... Mr. Norman Page  
 Miss Harcourt ..... Miss Mary Barton  
 Rev. Cartwright Dade .. Mr. Fredk. Lloyd  
 —Savoy.
30. *Send Him Victorious*, romantic play, in four acts, by Herbert Skardon.  
 Captain Frank Allison .. Mr. M. Beaudyn  
 Colonel Kaufmann.. Mr. G. H. Montanini  
 Major Carl Straus ..... Mr. Jno. Baxter  
 Sergeant Max .... Mr. W. Robertson Foulès  
 Governor of State Prison.. Mr. F. Archer  
 Geordie Walker ..... Mr. Matt Russell  
 King of Ravonia .. Mr. Julius Mitchell  
 Ethel Hardinge .... Miss Irene Munroe  
 Gretchen Holtz .. Miss Cecilia Crawford  
 Countess Kara Von Mechenberg  
 Miss Barbara Fenn  
 —Prince's, Horwich.
31. *The House*, play, by George Goriel.  
 Jack Mudsey ..... Mr. Albert Chevalier  
 Joe Creek ..... Mr. Arthur Holmes-Gore  
 Eliza Creek ..... Miss Alice Beet  
 Mildred Creek ..... Miss Mabel Barden  
 —Court.
- 31.\* *A Mender of Nets*, play, in one act, by Cosmo Hamilton. Originally produced as *The Escape of John Merchant*, Duke of York's, July 10, 1906.  
 John Marchant.. Mr. Arthur Holmes-Gore  
 Pete ..... Mr. Graham Brown  
 Mrs. Male ..... Miss Elsie Chester  
 Bess ..... Miss Beryl Faber  
 —Court.

## INDEX TO PLAYS.

ALPHABETICAL LIST OF PLAYS PRODUCED IN THE BRITISH ISLES  
DURING THE YEAR 1907.

Full particulars and casts will be found in the foregoing :—

## LONDON.

- Actress's Honour, An*—Britannia, September 21 (C.P.), and December 13.  
*Agitator, The*—Hicks. December 9.  
*Alfonso, The Noble*—Pavilion. April 1.  
*Amy's Burglar*—Cripplegate Institute. April 3.  
*Angela*—Comedy. December 4.  
*Angel of Unrest, The*—Borough, Stratford. March 25. Originally produced at the Royal, Brighton. March 4.  
*Anna of the Plains*—Crystal Palace. March 4. Originally produced at the Royal, Worthing. January 28.  
*Anonymous Letter, The*—Vaudeville. June 18.  
*As a Man Sows*—Myddelton Hall, N. December 12.  
*Attila*—His Majesty's (C.P.). August 15 September 4.  
*Auntie of the Finger Post*—Cripplegate Institute. April 8.  
*Barrier, The*—Comedy. October 10.  
*Barry Doyle's Rest Cure*—Court. September 25.  
*Battle of Life, The*—Hoxton Variety. December 9.  
*Biberpelz, Der*—Great Queen Street. April 15.  
*Boatswain's Mate, A*—Wyndham's. April 15.  
*Brace of Humbugs*—Brixton. July 1.  
*Branded Woman*—Royal, Stratford. July 15. Originally produced at the Gaiety, Burnley. August 7, 1905.  
*Brass Bottle, The*—Haymarket. March 13. (C. P.)  
*Brewster's Millions*—Hicks. May 1.  
*Brier Rose, A*—Cripplegate Institute. May 7.  
*Brownie and the Piano Tuner, The*—Royal College of Music. May 6.  
*Burmese Idol, A*—Royal County, Kingston. May 20.  
*Cæsar and Cleopatra*—Savoy. November 25. Originally produced at the Grand, Leeds. September 16.  
*Camden Wonder, The*—Court. January 8.  
*Cassilis' Engagement, The*—Imperial. February 10.  
*Chacun sa Vie*—Royalty. November 4.  
*Chance, The*—Terry's. December 30.  
*Charlie the Sport*—Haymarket. July 25.  
*Charmer, The*—King's Hall, W.C. October 13.  
*Citizen Morot*—Camden. May 20.  
*Cleopatra*—Bijou, Bedford Street. December 15.  
*Cleopatra in Judæa*—Bijou, Baywater. May 6.  
*Clothes and the Woman*—Imperial. May 26.  
*Coachman with the Yellow Lace, The*—Lyric, Hammesmith. March 25.  
*Compleat Angler, The*—Lyceum. June 11.  
*Concerning a Countess*—Criterion. October 15.  
*Condottieri, Die*—Great Queen Street. April 5.  
*Contrôleur des Wagons-Lits, Le*—Royalty. October 7.  
*Corsican Brothers, The*—Adelphi. June 17. Originally produced at the Royal, Birmingham. October 10, 1906.  
*Cupid's Throne*—Royal Botanical Gardens. June 17.  
*Dan'l Peggotty*—King's, W. March 11.  
*Daughter of Herodias, The*—Comedy. February 25. (C. P.) Royalty. June 10.  
*David Ballard*—Imperial. June 9.  
*Designing People*—King's Hall, W.C. May 11.  
*Desperate Duke, The*—Chelsea Hospital Gardens. July 5.  
*Dick*—?—Surrey Masonic Hall. April 30.  
*Diplomacy of Sue, The*—92, Victoria Street. March 18.  
*Divorçons*—Duke of York's. June 12.  
*Dolly Varden*—King's, W. December 16.  
*Domestic Problem, A*—Court. November 12.  
*Don Juan in Hell*—Court. June 4.  
*Door upon the Latch, The*—His Majesty's. June 14.  
*Dryad, The*—Playhouse. March 26. (C. P.)  
*Duel, Le*—Royalty. October 2.  
*Duel, The*—Garrick. April 23.  
*Dumb Cake, The*—Hicks. June 19.  
*Earl of Pawtucket*—Playhouse. June 26.  
*Education du Prince*—Royalty. February 11.  
*Education of Elizabeth, The*—Apollo. October 19.  
*Eighteenth Century, The*—St. James's. July 29.  
*End of the Story, The*—West London. November 1. Originally produced at the Royal, Cardiff, as *The House of Shame*. June 24.  
*Extra Shilling, The*—Royalty. June 10.  
*Fairy Uncle, The*—New. November 28.  
*Famille Pont Biquet, La*—Royalty. October 17.  
*Fiander's Widow*—Garrick. August 28.  
*Fido*—Playhouse. November 26.  
*1588—New*. November 5.  
*Finding of the Sword*—Playhouse. April 30.  
*Flame, The*—Broadway. December 12. (C.P.)  
*For Her Sake*—Grand, Fulham. August 5. Originally produced at the O. H., Cheltenham. April 18.  
*French as He is Spoke*—Playhouse. August 15.  
*Gaol Gate, The*—Great Queen Street. June 12.  
*Gayest of the Gay, The*—Borough, Stratford. November 11. Originally produced at the Royal, Birkenhead. April 18, 1905.  
*Genius, Limited*—Byfield Hall, Barnes. May 29.  
*Germania*—Covent Garden. November 13.  
*Giaconda, La*—Bijou, Bedford Street. December 8.  
*Giftie, The*—Ladbroke Hall. April 18.  
*Gipsy Girl, The*—Waldorf. March 22. Originally produced at the Shakespeare, Liverpool. May 15, 1905.  
*Girls of Gottenberg, The*—Gaiety. May 15.  
*Girl Who Went Astray, The*—Royal, Stratford. December 26. Originally produced at the Royal, Hyde. April 5.  
*Girl Who Wrecked His Home, The*—Standard. September 30.  
*Glazier, The*—Grand, Fulham. August 12.  
*Gold'ne Eva, Die*—Great Queen Street. April 11.  
*Goose from Haarlem, A*—Coronet. August 17. (C. P.)  
*Grand Army Man, A*—Elephant and Castle. September 18. (C. P.)  
*Great Conspiracy, The*—Duke of York's. March 4.  
*Great Poison Case, The*—Grand, Fulham. August 12.  
*Great Possessions*—Adelphi. June 10.  
*Grey Domino*—Playhouse. April 30.  
*Hamilton's Second Marriage*—Court. October 29.  
*Hands up*—His Majesty's. June 4.  
*Hannetons, Les*—Imperial. March 24.  
*Hans Huckbein*—Great Queen Street. April 22.  
*Hearthstone Angels, The*—Imperial. May 14.  
*Heart of a Machine, The*—Royalty. June 27.  
*Helen's Little Subterfuge*—Queen's Gate Hall. June 12.  
*Her Answer*—Coronet. July 22.



- Her Dearest Friend*—Coronet. February 4.  
*Her Grace the Reformer*—Haymarket. January 12.  
*Her Love Against the World*—Lyceum. March 30. Originally produced at the Junction, Manchester. September 17, 1906.  
*Her Nameless Child* (?)—Shakespeare. July 8. Originally produced at the Metropole, Devonport. July, 1906.  
*Her Road to Ruin*—Terriss's. May 20.  
*Her Son*—Playhouse. March 12. Originally produced at the Royal, Glasgow. November 15, 1906.  
*Her Wedding Dress*—Assembly Rooms, Putney. February 28.  
*His Birthright*—Cripplegate Institute. November 26.  
*His Japanese Wife*—Bijou, Bedford Street. December 15.  
*Hoffman*—Adelphi. April 17.  
*Holiday Governess, The*—92, Victoria Street. July 2.  
*Hour, The*—Bijou, Bayswater. May 6.  
*House, The*—Court. December 31.  
*Hyacinth Halvey*—Great Queen Street. June 12.  
*Hypocrites, The*—Hicks. August 27.  
*Idol and the Husband, The*—Adelphi. June 25.  
*Incubus, The*—Coronet. June 25. Originally produced at the Imperial as *Les Hanneçons*. March 24.  
*In Furnished Rooms*—92, Victoria Street. February 16.  
*In the Bishop's Carriage*—Waldorf. June 24.  
*Irene Wycherley*—Kingsway. October 9.  
*Is Marriage a Failure?*—Terry's. December 23. Originally produced at the Royal, Worthington. October 10.  
*Jackans, The*—Great Queen Street. June 11. Originally produced at the Abbey, Dublin. February 23.  
*Jeanne d'Arc*—Waldorf. April 24.  
*Jemmy*—Vaudeville. April 25.  
*Jewess, The*—Pavilion. September 20.  
*John Gayde's Honour*—St. James's. March 8.  
*Joy*—Savoy. September 24.  
*Judgment of Pharaoh*—Scala. April 20. Originally produced at the Queen's, Manchester, as *Jevan, the Prodigal Son*. October 30, 1905.  
*Just a Little Change*—Albert Hall. June 28.  
*Kammersänger, Der*—Imperial. June 9.  
*Kathleen-ni-Houlchan*—Great Queen Street. June 14.  
*Knave of Hearts, The*—Grand, Croydon. Originally produced at the Royal, Glasgow. September 16.  
*Knight of the Road, A*—Royal College, Kingston. June 3.  
*Lady Dandies, The*—See Revivals.  
*Lady Frederick*—Court. October 26.  
*Lady Selina of K.*—Royal County, Kingston. May 4.  
*Lady Tatters*—Shaftesbury. May 1.  
*Laggard, The*—Bijou, Bedford Street. November 10.  
*Last of His Race, The*—Drury Lane. May 18. Originally produced at the Royal, Glasgow. April 8.  
*Législair Universel, Le*—Royalty. February 4.  
*Lesson in Shakespeare, A*—Playhouse. November 26. London production.  
*Little Admiral, The*—Lyric. March 9.  
*Little Japanese Girl, The*—Duke of York's. August 26.  
*Little Mother, The*—Shakespeare. July 15.  
*Loreley*—Covent Garden. July 12.  
*Love and a Shadow*—Hampstead Conservatoire. May 30.  
*Lucky Star, A*—Scala. December 18.  
*Madame Butterfly* (in English)—Lyric. August 16.  
*Madame Flirt* (in French)—Royalty. November 21.  
*Magical Master, The*—St. George's Hall. December 6.  
*Magician's Heart, The*—St. George's Hall. January 14.  
*Major Jennings*—Camden. February 11.  
*Man of Destiny, The*—Court. June 4.  
*Man's Foes, A*—Imperial. May 26.  
*Margot*—Royalty. November 11.  
*Marquis de Priola, Le*—Royalty. January 21.  
*Martha Plays the Fairy*—Haymarket. May 28.  
*Matrimony, Limited*—Assembly Rooms, Putney. February 28.  
*Medea of Euripides*—Savoy. October 22.  
*Medor*—Royalty. October 10.  
*Memories*—New. December 16.  
*Mender of Nets, A*—See Revivals.  
*Merry Widow, The*—Daly's. June 8.  
*Miquette*—Duke of York's. October 26.  
*Midnight Wedding, The*—West London. February 25. Originally produced at the Junction, Manchester, October 30, 1905.  
*Miss Hook of Holland*—Prince of Wales. January 31.  
*Mollusc, The*—Criterion. October 15.  
*Monk of San Marco, The*—Bijou, Bedford Street. September 29.  
*Monte Carlo*—Britannia. October 7.  
*Mr. George*—Vaudeville. April 25.  
*Mr. Gull's Fortune*—Terry's. February 6.  
*Mr. Sheridan*—Garrick. March 6.  
*Mr. Steinmann's Corner*—His Majesty's. June 4.  
*Mrs. Ponderbury's Past*—Vaudeville. June 18.  
*Mrs. Riggles Makes a Match*—Pembroke Hall, Croydon. October 17.  
*Mrs. Vance*—Bijou, Bedford Street. October 27.  
*Mrs. Wiggs of the Cabbage Patch*—Terry's. April 27.  
*My Darling*—Hicks. March 2.  
*Mystery of Marcus, The*—Guildhall School. February 12.  
*My Wife*—Haymarket. May 28.  
*Nelly Neil*—Aldwych. January 10.  
*Nelson*—Coronet. February 2. (C. P.) Royal, Croydon. August 26.  
*Nelson Touch, The*—Haymarket. October 21.  
*Nigel*—Shakespeare. February 8. Originally produced at the Grand, Birmingham. January 25.  
*Night with the Stars, A*—Scala. February 11.  
*Noah's Ark*—Bijou, Bayswater. April 22. (C. P.)  
*Northern Romance, A*—Comedy. February 5.  
*No. 442. His Escape*—Coronet. July 15.  
*Oiseaux de Passage*—Royalty. November 25.  
*Old, Old Story, The*—Royal, Edmonton. March 18.  
*On Baile's Strand*—Great Queen Street. June 12.  
*Othello* (London production of Opera in English)—Marlborough, N. April 26.  
*Palace of Puck, The*—Haymarket. April 2.  
*Pansy*—Playhouse. June 6.  
*Parasites, The*—Bijou, Bedford Street. June 23.  
*Peacemaker, The*—Apollo. January 22.  
*Peggy*—Broadway. December 12. (C. P.)  
*Pepa*—Royalty. November 18.  
*Persians, The*—Terry's. March 23.  
*Petit Duc, Le*—Coronet. April 8.  
*Petit Hotel, Le*—Royalty. February 4.  
*Pharaoh's Daughter*—Bijou, Bayswater. September 2. (C. P.)  
*Phoenix, The*—Coronet. June 25.  
*Pick of the Bunch, The*—Royal County, Kingston. April 8.  
*Pilgrim's Progress, The*—Imperial. March 16.  
*Pitch and Toss*—92, Victoria Street. February 6.  
*Playboy of the Western World, The*—Great Queen Street. June 10.  
*Pocket Miss Hercules, The*—Royalty. June 28.  
*Power of the Cross, The*—Elephant and Castle. October 14. Originally produced at the Queen's, Keighley. December 23, 1905.  
*Prehistoric Lord Mayor's Show, A*—Drury Lane. March 7.  
*Promotion*—Bijou, Bedford Street. October 27.



*Putting the Best Face on It*—Gaiety Restaurant. February 28.  
*Quest of the Star, The*—Royal Botanical Gardens. June 17.  
*Redemption of Agnes, The*—Bijou, Bayswater. February 14. (C. P.)  
*Reformer, The*—Court. January 8.  
*Reveil, Le*—Royalty. October 25.  
*Riders to Sea*—Great Queen Street. June 11.  
*Rising of the Moon, The*—Great Queen Street. June 12. Originally produced at the Abbey, Dublin. March 9.  
*Rosine*—Royalty. November 14.  
*Sacrifice, The*—Bijou, Bayswater. January 31.  
*Salomy Jane*—Adelphi. January 18.  
*Sarennia*—Lyric. September 16.  
*Scarlet Patrol, The*—Royal College, Kingston. August 26.  
*Scotch Marriage, A*—Criterion. December 26.  
*Second to None*—West London. August 19. Originally produced at the Junction, Manchester. April 1.  
*Second Mrs. Grundy, The*—Royalty. July 28.  
*Secret Wedding, A*—Royal, Stratford. December 30.  
*Sentimental Cuss, A*—Vaudeville. October 31.  
*Sergeant of Hussars, The*—Bijou, Bedford Street. June 23.  
*Servant in the House, The*—Bijou, Bayswater. June 19.  
*Shadow Between, The*—Hoxton Variety. March 18.  
*Shadow of a Crime, The*—Dalston. March 18. Originally produced at the Pier Pavilion, Hastings, May 28, 1906.  
*Shadow of a Lie, The*—Ladbroke Hall. January 10.  
*Shadowy Waters, The*—Great Queen Street. June 11.  
*Shell of a Man, The*—Great Queen Street. June 25.  
*Simple Simon*—Garriok. November 13. Originally produced at the Prince's, Manchester. October 7.  
*Sins of Society, The*—Drury Lane. September 12.  
*Sir George of Almalcks*—Royal County, Kingston. December 11. Originally produced at the Royal, Dover. February 28.  
*Smoke and the Fire, The*—New. September 17.  
*Snake in the Grass, A*—Cripplegate Institute. April 3.  
*Soldier of Fortune, A*—Prince's, Poplar. March 11.  
*Song of the Torch, The*—King's, Hammersmith. July 15. Originally produced at the Royal, Margate. May 13.  
*Spectres of the Sanctum*—St. George's Hall. May 1.  
*Stemming the Stream*—Scala. October 26.  
*Stepmother, The*—Crown. May 27.  
*Stratagem, The*—02, Victoria Street. July 2.  
*Stroke of Business, A*—Kingsway. November 18.  
*Stronger Sez, The*—Apollo. January 22.  
*Strongheart*—Aldwych. May 8.  
*Such a Nice Girl*—Royal County, Kingston. July 8. Originally produced at the Royal, Worthing. July 1.  
*Sugar Bowl, The*—Queen's. October 8.  
*Sunken Bell, The*—Waldorf. April 22.  
*Sweet Kitty Bellairs*—Haymarket. October 5.  
*Sylvia of the Letters*—Playhouse. October 15. (C. P.)  
*Tales of Hoffman*—Adelphi. April 17.  
*Tattooed Man, The*—Bijou, Bayswater. February 1. (C. P.)  
*Teddy Travers*—Ladbroke Hall. April 16.  
*Tenth of August, The*—New. December 16.  
*Terror, The*—Royal Albert Hall. June 28.  
*Thief, The*—St. James's. November 12.  
*Thieves of London, The*—Hoxton Variety, January 28. Originally produced, Royal, Ilkeston, July 4, 1904.  
*Three Kisses, The*—Apollo. August 21.

*Tiger's Den, The*—Royal, Stratford. May 6.  
*Tight Corner, A*—Coronet. April 29. Originally produced at the Royal, Portsmouth May 9, 1906.  
*Tom Jones*—Apollo. April 17. Originally produced at the Prince's, Manchester. March 30.  
*Tom's Second Missus*—Playhouse. April 30.  
*Troilus and Cressida*—Great Queen Street. June 1.  
*Truth, The*—Comedy. April 6.  
*Under the Greenwood Tree*—Lyric. September 10.  
*Unknown Philanthropist, The*—Ladbroke Hall. March 7.  
*Van Dyck, The*—His Majesty's. March 16.  
*Virata*—Castle, Richmond. November 26.  
*Von Hochsattel, Die*—Great Queen Street. April 17.  
*Votes for Women*—Court. April 9.  
*Warrens of Virginia, The*—Grand, N. November 14 (C.P.).  
*Waste*—Imperial. November 24.  
*Wee Willie Winkie*—St. Peter's Hall, Brockley. April 6.  
*Weighed in the Balance*—Terry's. February 6.  
*When it was Dark*—West London. April 8. Originally produced at the Empire, Cradley Heath. February 9, 1906.  
*When Knighthood was in the Flower*—Waldorf. May 13.  
*When Other Lips*—Terris's. October 21. Originally produced at the East, Oxford. August 26.  
*Which is it?*—Royal Albert Hall. June 28.  
*Whip Hand, The*—Royal County, Kingston. October 28. Originally produced at the Esher Village Hall. June 14, 1905.  
*White Demon, A*—Royal, Stratford. April 29.  
*Winterfeast, The*—Bijou, Bayswater. June 19. (C. P.)  
*Woman from Scotland Yard, The*—Royal, Stratford. August 5. Originally produced at the King's, Sutton in Ashfield. March 21 (C. P.) Osborne, Manchester. May 20.  
*Woman Worth Winning, A*—Royal, Stratford. October 28. Originally produced at the Royal, Llanelli. September 24, 1906.  
*Wooden Shoe, The*—Criterion. March 15.  
*Wrong Room, The*—Ladbroke Hall. July 18.  
*Youngest of Three, The*—Crystal Palace. March 18. Originally produced at the Royal, Worthing. March 8, 1906.  
*Young Lieutenant, The*—Artillery, Woolwich. May 20.

## PROVINCIAL.

*After Seven Years*—Royal, Belfast. April 26.  
*Amateur Fire Brigade, The*—Metropole, Glasgow. February 2. (C. P.)  
*Among the Brigands*—Royal, Birmingham. October 25.  
*Angel of the Swamp, The*—Royal, Lincoln. September 9.  
*Angel of Unrest, The*—Royal, Brighton. March 4. London production, Borough, Stratford. March 25.  
*Anna of the Plains*—Royal, Worthing. January 28. London production, Crystal Palace, March 4.  
*As Your Hair Grows Whiter*—O.H., St. Helens. May 28.  
*Atonement*—D.P., Eastbourne. April 8.  
*Beloved Vagabond, The*—Royal, Dublin. October 10.  
*Best of Her Sex, The*—Colosseum, Oldham. May 13.  
*Billiards*—Sketch. Produced by Harry Tate (C.P.), Royal, Manchester. December 28.

- Black Mark, A*—Royal, Worthing. December 9.  
*Blossom of Brittany, The*—Royal, Brighton. June 25.  
*Blue Monkey, The*—Palace Pier, Brighton. July 22.  
*Brand from the Burning, A*—Rotunda, Liverpool. December 23.  
*Cæsar and Cleopatra*—Grand, Leeds. September 16. London Production, Savoy. November 25.  
*Cæsar Borgia*—Royal, Edinburgh. November 21.  
*Campion*—Corn Exchange, Oxford. November 28.  
*Christmas Storm, A*—Royal, Smethwick. May 4.  
*Conscience of a Judge, The*—Queen's, Liverpool. December 10. (C. P.) Royal, Tony-pandy. December 28.  
*Conspiracy, The*—Royal, Dublin. November 8.  
*Coping Stone, The*—D.P., Eastbourne. April 19.  
*Country Dressmaker, The*—Abbey, Dublin. October 3.  
*Dancing Girl of Spain, The*—Royal, Hull. June 24.  
*Daughters of Men, The*—Royal, Margate. June 10.  
*Devorgilla*—King's, Glasgow. December 4.  
*Dr. Meredith's Experiment*—Balfour Inst., Liverpool. February 23.  
*Dombey and Son*—Royal, Bradford. October 24.  
*Don Quixote*—Stratford-on-Avon. May 3.  
*Dream of His Life, The*—D.P., Eastbourne. April 8.  
*Drink; or, Saved by a Child's Prayer*—T.H., Cley. June 14.  
*Dyncourt's Venture*—Royal, Gt. Yarmouth. October 9.  
*Empire of Ambition, The*—Royal, West Brom-wich. December 5.  
*Enchanted Rose, The*—Royal, Manchester. April 30.  
*End Crowns All, The*—Royal, Ilkeston. April 22.  
*England*—Victoria, Ramsgate. July 4.  
*English Girl, An*—King's, Sutton-in-Ashfield. May 8.  
*Eve of Her Wedding, The*—Miners', Ashing-ton. May 13.  
*Essex*—Queen's, Manchester. October 7.  
*Eternal Purpose*—Oddfellows' Hall, Winslow. November 26.  
*Fand*—Abbey, Dublin. April 20.  
*Father Varien*—D.P., Eastbourne. May 9.  
*For Her Husband's Sake*—St. James's, Man-chester. May 20.  
*For Her Sake*—O.H., Cheltenham. April 18. London production, Fulham Grand. August 5.  
*For His Sake*—Royal, Glasgow. November 8. (C. P.)  
*Free Lance, The*—Royal, Leamington. April 1.  
*From Shop Girl to Duchess*—Royal, Bilston. November 25.  
*Gentleman in Grey, The*—Lyceum, Edinburgh. February 22.  
*Gentleman Jockey, The*—St. Julians, Jersey. October 18.  
*Giant's Bride, The*—T.H., High Wycombe. April 10.  
*Girl Redeemed from Sin, A*—Royal, South Shields. July 15.  
*Girl Who Married for Money, The*—Castle Neath. July 1.  
*Girl is Mine, Ha! Ha!*, *The*—Metropole, Glas-gow. June 28.  
*Girl Who Went Astray, The*—Royal, Hyde. April 5. Stratford. December 26.  
*Golden Rook, The*—Royal, Huddersfield. November 18.  
*Good Old Gadesby*—P.H., Hastings. April 24.  
*Guilty Gold*—Alexandra, Birmingham. June 3.  
*Hallowe'en*—Athenæum, Lancaster. August 7.  
*Heber Sayell*—Prince's, Bristol. May 24.  
*Heathen and the Christian, The*—St. James', Manchester, July 8.  
*Her Convict Lover*—Metropole, Glasgow. January 29.  
*Her Great Mistake*—East, Oxford. September 9.  
*Her Marriage Vow*—Royal, Blyth. August 5.  
*Hetty's Violin*—Pier Pavilion, Southend. October 7.  
*His Best Chum*—Royal, Canterbury. August 9.  
*His Helpmate*—Midland, Manchester. Sep-tember 23.  
*His Sister's Honour*—Queen's, Fleetwood. January 14.  
*Honorary Degree, The*—New, Cambridge. June 7.  
*House of Pierre, The*—Royal, Dublin. No-vember 8.  
*House of Shame, The*—Royal, Cardiff. June 24. London production under title of *The End of the Story*—West London. November 7.  
*Hundred Years Hence, A*—Royalty, Glasgow. February 18.  
*Idol of Paris, The*—O.H., Middlesbrough. August 12.  
*In the Bishop's Carriage*—Waldorf, June 24.  
*In Washington's Days*—St. Francis Xavier's College H., Liverpool. September 25.  
*Ironfounder, The*—D.P., Eastbourne. No-vember 20.  
*Is Marriage a Failure?*—Royal, Worthing. October 10. London production, Terry's, December 23.  
*Jackdaw, The*—Abbey, Dublin. February 23. London production, Gt. Queen Street. June 11.  
*John Bull at Market*—East, Oxford. August 3 (C.P.).  
*Knave of Hearts, The*—Royalty, Glasgow. Sep-tember 16. London production, Grand, Croydon. November 4.  
*Lady of Haigh, The*—Court, Wigan. (C. P.) May 1. Royal, Wigan. July 22.  
*Lancashire Lad, The*—Victoria, Broughton. September 16.  
*Last of His Race, The*—Royal, Glasgow. April 8. London production, Drury Lane. May 18.  
*Light of the World, The*—Royal, Darlington. July 1.  
*Lion and the Unicorn, The*—Royal, Bolton. August 28.  
*Lonely Life, The*—Queen's, Manchester. July 22.  
*Lone Man*—Palace, Bridlington. March 14.  
*Love of a Life, The*—Rotunda, Liverpool. June 24.  
*Love Rules the World*—Star, Liverpool, July 1.  
*Love's Labour Lost*—Memorial, Stratford-on-Avon. April 23.  
*Lucifer*—Midland, Manchester. November 9.  
*Lynch Law*—Royal, Leeds. May 22.  
*Magda*—D.P., Eastbourne. December 12.  
*Maid and the Motor Man, The*—New, Cardiff. May 27.  
*Martin Pryor's Millions*—Metropole, Devon-port. July 15.  
*Matrimonial Bureau, A*—Queen's, Dublin. Feb-ruary 11.  
*Melcombe Marriage, The*—Royal, Brighton. February 15.  
*Millenium, The*—Market H., Appleby. April 4.  
*Miser's Legacy, The*—Royalty, Llanelly. May 20.  
*Mother's Sacrifice, A*—Hippo, Mansfield. Sep-tember 9.  
*Mystery of Edwin Drood*—New, Cardiff. November 21.



*Needles and Pins*—Hippo., Margate. April 23.  
*Nobleman of Nature, A*—Tudor, Ferndale. July 4.  
*No Other Way*—Royal, Shrewsbury. March 18.  
*Old Folks at Home, The*—Junction, Manchester. September 30.  
*Old Lady, The*—County Hall, Guildford. October 15.  
*Old Master, An*—New, Cambridge. May 10.  
*Other Side, The*—Prince's, Manchester. October 25.  
*Page 97*—Lyceum, Newport. December 23.  
*Pearl and the Girl*—Produced on board H.M.S. "Bulwark" at Chatham. November 13.  
*Play Actor, The*—Royal, Preston. September 12.  
*Pompilius*—St. Nicholas Hall, Guildford. December 7.  
*Poor Punchinello*—Public Hall, Hastings. April 24.  
*Popinjay, The*—Royal, Newcastle. October 24.  
*Power of the King, The*—King's, Longsight. October 9. (C. P.) Junction, Manchester. December 2.  
*Priscilla and the President*—O.H., Wakefield. April 24.  
*Queen of the Adriatic, The*—Hulme Hipp., Manchester. November 25.  
*Radical Candidate, The*—Royal, Margate. February 18.  
*Reckoning, The*—Queen's, Manchester. July 22.  
*Rejuvenation of Aunt Mary, The*—Royal, Margate. October 5.  
*Rising of the Moon, The*—Abbey, Dublin. March 9. London production, Gt. Queen Street. June 12.  
*Risin' o' the Moon, The*—College H., Liverpool. April 18.  
*Robe of Righteousness, The*—Royal, Ilkeston. March 13.  
*Rollicking Rory*—Royal, Preston. August 3.  
*Rose of Dawn, The*—Victoria Rooms, Cheltenham. February 22.  
*Royalist, The*—Grand, Swansea. September 5.  
*Sadie of Brantome*—Palace, Porth. March 19. (C. P.)  
*Saint and the Woman, The*—Cambridge, Spennymoor. June 10.  
*Sappho and the Phœon*—Royal, Manchester. April 30.  
*Second to None*—Junction, Manchester. April 1. London production, West London. August 19.  
*Send Him Victorious*—Prince's. Horwich, December 30.  
*Simple (?) Life, The*—Grand, Swansea. April 29.  
*Simple Simon*—Prince's, Manchester. October 7. London production, Garrick. November 13.  
*Sir George of Almack's*—Royal, Dover. February 28. London production, R.C., Kingston. December 11.  
*Sister Monica*—New, Cambridge. May 10. (C. P.)  
*Soldier's Honour, A*—Junction, Manchester. February 25.  
*Some Day*—P.O.W., Salford. February 1.  
*Song of the Torch, The*—Royal, Margate. May 13. London production, King's, W. July 15.  
*Spree in Paris and What Happened, A*—Royal, Belfast. November 25.  
*Sporting King, The*—Metropole, Gateshead. May 27.  
*Street, The*—Midland, Manchester. November 5.  
*Stormy Petrel, The*—King's, Glasgow. July 25.  
*Struck*—Carlton, Saltley. November 16.  
*Such a Nice Girl*—Royal, Worthing. July 1. London production, R.C., Kingston, July 8.  
*Summer Roses*—Athenæum, Lancaster. August 7.

*Sword of Honour, The*—Balfour Institute, Liverpool, January 19.  
*Tally Ho*—Royal, Bradford. November 28.  
*Tarara*—Lopping Hall, Loughton. November 28.  
*Terence*—Royal, Margate. February 18.  
*Thing of Rags and Patches, A*—Grand, Swansea, November 9.  
*Tom Jones*—Princes, Manchester. March 30. London production, Apollo. April 17.  
*Topsy Turvy Times*—Alexandra, Widnes. December 6.  
*Twins of Skirlaugh Hall, The*—Royal, Margate. June 17.  
*Under the Stars and Stripes*—Royal, Tyldesley. August 3.  
*Unicorn from the Stars, The*—Abbey, Dublin. November 21.  
*Varina*—Athenæum, Lancaster. August 7.  
*Visions of the Past*—Grand, Brighton. April 15.  
*Wanted by the Police*—Royal, Cardiff. July 29.  
*Wanted, James Burton*—Victoria, Ramsgate, July 8.  
*When Knights Were Bolder*—D.P., Eastbourne. May 13.  
*When Other Lips*—East, Oxford. August 26. London production, Terriss'. October 21.  
*When the Cat's Away*—Irving, Seacombe. September 30.  
*Who is She?*—Hippodrome, Wigan, December 16.  
*Who was the Woman?*—Royal, Liverpool. October 28.  
*With a View to Matrimony*—Stevenage P.H. December 4.  
*With Edged Tools*—Gaiety, Ayr. February 20.  
*Woman from Scotland Yard, The*—King's, Sutton-in-Ashfield. March 21. (C.P.)  
*Osborne, Manchester.* May 20. London production, Royal, Stratford. August 5.  
*Woman Pays, The*—Metropole, Gateshead. July 18. (C.P.) O.H., Wakefield. September 2.  
*Woman's Shame, A*—Queen's, Dublin. January 18.

## IMPORTANT REVIVALS.

*Alice in Wonderland*—Apollo. December 23.  
*Arms and the Man*—Savoy. December 30.  
*As You Like It*—His Majesty's. October 7. (Oscar Asche.)  
*As You Like It*—Prince's, Manchester. August 12. (Hart's.)  
*Bondman, The*—Adelphi. January 5.  
*Breed of the Treshams, The*—Adelphi. June 3.  
*Charley's Aunt*—Royalty. December 26.  
*Christian, The*—(Revised version) Lyceum. August 31.  
*Clancarty*—Lyric. April 16.  
*Convict on the Hearth, The*—Queen's. October 22. Savoy. December 30.  
*Cuckoo, The*—Vaudeville. November 26.  
*Dancing Girl of Spain, The*—Royal, Hull. June 24.  
*Devil's Disciple, The*—Savoy. October 14.  
*Drums of Oude, The*—Playhouse. January 28.  
*Fille de Madame Angot*—Coronet. April 15.  
*Florentine Tragedy, The*—Cripplegate Inst. October 28.  
*Gondoliers, The*—Savoy. January 22.  
*Her Son*—New. September 2.  
*Inebus, The*—Coronet. June 25. Court. October 1.  
*Iolanthe*—Savoy. June 11.  
*Lady Dandies, The*—(Revised version of *The Merveilleuses*) Daly's. January 30.  
*Lady Huntworth's Experiment*—Haymarket. January 12.  
*Lancashire Sailor, The*—Royal, York. April 20.  
*Royalty.* December 26.  
*Last of the Legends, The*—Terry's. March 9.



*Liars, The*—Criterion. April 13.  
*Louis XI.*—Royal, Manchester. September 26.  
*Man and Superman*—Court. May 27.  
*Master Builder, The*—Bijou, Bayswater. September 17.  
*Merveilleuses, The*—Revised version, under title of *The Lady Dandies*, Daly's. January 30.  
*Medea in Corinth*—Court. July 2.  
*Mender of Nets, A*—Originally produced as *The Escape of John Marchant*, Duke of York's. July 10, 1906.  
*Midnight Wedding, The*—Lyceum. June 15.  
*Monsieur Beaucaire*—Lyric. July 4 and December 2.  
*Moths*—King's, W. October 14.  
*Mrs. Ponderbury's Past*—Vaudeville. June 18.  
*New Boy, The*—New. November 28.  
*Night of the Party, The*—Apollo. December 23.  
*Night Out, A*—Criterion. July 30.  
*Only Way, The*—Adelphi. June 24.  
*Othello*—Queen's, Manchester. January 12. (Flanagan's.)  
*Othello*—Kennington. February 28. His Majesty's. November 7. (Asche's.)  
*Patience*—Savoy. April 4.

*Peacemaker, The*—Court. September 25.  
*Peter Pan*—Duke of York's. December 16.  
*Pet of the Embassy, The*—Lyceum, Eccles. March 30.  
*Philanderer, The*—Court. February 5.  
*Planchette*—Royal, Dover. December 18.  
*Pocket Miss Hercules, The*—Royalty. July 22.  
*Prodigal Son, The*—Adelphi. February 25.  
*Prunella*—Court. May 7.  
*Red Lamp, The*—His Majesty's. March 16.  
*Return of the Prodigal*—Court. April 29.  
*Robin Hood*—Lyric. December 21.  
*Romeo and Juliet*—Waldorf. May 2.  
*Royal Family, A*—Duke of York's. May 4.  
*Scarlet Pimpernel, The*—New. January 12 and December 30.  
*School for Scandal*—St. James's. September 14.  
*Three Bears, The*—Vaudeville. June 20.  
*Tragedy of Truth*—(Originally *The Spell*) Adelphi. June 17.  
*Walls of Jericho, The*—Garrick. June 4.  
*Weighed in the Balance*—Scala. October 26.  
*When Knights Were Bold*—Wyndham's. January 29.  
*Woman of No Importance, A*—His Majesty's. May 22.  
*You Never Can Tell*—Savoy. September 16.

## PRINCIPAL NEW SKETCHES

PRODUCED IN THE VARIETY THEATRES DURING THE YEAR 1907.

† Indicates *matinée* performance. ‡ Indicates first performance in London.

### JANUARY.

7. *Two Pictures*, dramatic episode, by Arthur Shirley—Chelsea Palace.
7. *Her Last Dance*, by Roland Oliver, music by Louis La Rondelle—Chelsea.
7. *Lady Audley's Secret*, sketch, adapted from the novel—Queen's. Poplar.
7. *Monte Carlo*, dramatic incident, by Mr. and Mrs. Geo. Daventry—Queen's, Poplar.
7. *An Actor's Art*, comedy sketch, by J. L. Shine—Camberwell Empire.
7. *In the Days of King Charles*, musical scena—Camberwell Empire.
7. *The Master Musician*, playlet, in one act, produced by Auguste Van Biene—Hackney Empire.
7. *The Music Master*, musical sketch, produced by Chas. Fisher—Chelsea Palace.
12. *Dobson's Day Off*, farcical sketch, produced by Maud Elliston—Palace, Greenwich.
14. *A Society Woman*, dramatic episode, by C. Watson Mill—London.
14. *Number 90*, dramatic sketch, by Fred Kitchen and Frank Lister—Granville.
21. *Dramatic Sketch*, in five scenes, without a title, produced by George Gray—Camberwell Palace.
21. *Vengeance*, dramatic episode, in three scenes—Hammersmith Palace.
21. *Sexton Blake*, dramette, in three acts, by C. Douglas Carlile—Surrey.
24. *What Uncle Lost*, "musical squall," by Syd O'Malley, music by H. Pether and C. Thornton—Empress, Brixton.
28. *Vendetta*, dramatic musical scena, by James Howard, lyrics by Harry Lambert—Empire, Shepherd's Bush.
28. *Sydney Carton's Sacrifice*, sketch, based upon Chas. Dickens's novel, "A Tale of Two Cities," by B. Soane Roby—Camberwell Palace.
28. *No Surrender*, dramatic sketch, by John Henderson—Queen's, Poplar.

### FEBRUARY.

7. *The Price of Sin*, dramatic episode, by Norman Harvey.—Barnard's, Greenwich.
11. *A Woman's Honour*, episode, in one-act, by Bert Danson.—Middlesex.
11. *The Light in the Window*, dramatic episode, by Frank Dix.—Camberwell Empire.
14. *The Window Cleaner*, sketch, by Herbert Sargent—Tivoli, Liverpool.
14. *A Winter's Eve*, sketch, by Fred Norburn and John Campling—Cambridge.
18. *The Spider and the Fly*, comic interlude, produced by Mr. Aubrey Fitzgerald—Tivoli.
18. *Just in Time*, farcical sketch, in one scene, by Eric Albury—Empress.
18. *The Gentleman Crackman*, sketch, in three scenes—Palace, Hammersmith.
25. *The Queen of Spades*, ballet, in three scenes, action and dances by Alfredo Curti, music by Mario Costa—Alhambra.

### MARCH.

7. *Bluff and Bunkum*, sketch, by Philip Martin—Bedford.
8. *A Bunch of Violets*, sketch, produced by Arthur Estcourt—Empress.
9. *Sapho*, sketch, adapted from Alphonse Daudet's novel—Queen's H., Barnoldswick.
11. *The Doom of Delilah*, sketch, in one act, by Cecil Raleigh—Hammersmith Palace.
11. *A Son's Devotion*, sketch, produced by E. Ramier—Collins's.
11. *The Red Letter*, episode, produced by H. Leslie Bell—Circus, Rochdale.
11. *Mixed Up*, sketch, by Charles A. Stephenson—Cambridge.
12. *La Marseillaise; or, The Story of a Song*, sketch, in one scene, by George Roy, incidental music by Josef Pelzer—Middlesex.
13. *Brothers*, sketch, by Charles H. Williams.—Britannia.
18. *The Stepmother*, sketch, in three scenes, by Arthur Shirley—Camberwell Empire.

18. *His Worship the Mayor*, musical sketch, in one scene, by A. J. Mills, music by Bennett Scott—Collins's.
19. *What the Butler Did; or, The Man with Two Wives*, sketch, by Albert Voyce—Richmond.
18. *The Link in the Chain*, sketch—Cambridge.
19. *The Phantom Earl*, sketch, in two scenes and a tableau, by A. E. Pringle.—Regent, Salford.
25. *A Test of Friendship*, sketch, by Percy Ford—Camberwell Empire.
25. *The Shpieller*, sketch, in five scenes, by Ivan Coherney, incidental music by Sam Aarons—Paragon.
25. *My Wife's Husband*, sketch, by G. D. Lynch—Collins's.
25. *Cherry Blossom*, Japanese musical episode, written by Michael Ring, music by E. W. Rogers—Richmond.
26. *The Honeymoon Baby*, sketch, produced by R. C. Matthews—Camberwell Empire.
27. *The Two Mary Annes*, sketch, by F. Conti and R. M. Harvey—Shepherd's Bush Empire.
27. *All Through You*, sketch, by Brian Daly.—Shepherd's Bush Empire.
28. *Half-a-Dollar*, sketch, in two scenes, by W. A. Hines and Alan Borthwick—Granville.

## APRIL.

1. *Love in Short Frocks*, farcical sketch.—Camberwell Empire.
1. *Charley's Uncle*, farcical absurdity, by Lewis Honig—Royal Standard.
1. *The Punch Bowl*—Holloway Empire.
1. *The Typhoon*, dramatic spectacle, in four scenes, by Alicia Ramsey and Rudolph de Cordova, with music by Carl Kiefert.—London Hippodrome.
1. *A Friend of the Family*, new one-act absurdity, by Will M. Cressy and Fred Niblo—Palace.
3. *A Game of Bluff*—Empress.
8. *Satan's Angel; or, The Adventuress*—The Canterbury.
8. *Off to Gretna Green*, comic opera in thirty minutes, written by Wellesley Smith, with music by George Ess and Julian Rutt.—Queen's, Poplar.
8. *The Wrong Letter*, farcical absurdity, by Brian McCullough—Metropolitan.
8. *The Amorous Prince*, musical pot-pourri.—Richmond.
10. *The Debt*, sketch, by Hélène Forest.—Empress.
15. *The Storm*, dramatic sketch, by Percival H. T. Sykes—Collins's.
15. *A Son of the People*, dramatic episode, by Tom Tindall—Empire, Camberwell.
15. *A King for a Day*, musical comedy, in one act, by Geo. Sheldon—Empire, Ardwick.
17. *Jedorka (The Jewess)*, dramatic sketch, by John Clempert—Palace, Manchester.
18. *Monsieur Lepinard*—Foresters'.
19. *When the Cat's Away*, sketch, by Nita Rae—Tivoli, Manchester.
19. *The Bailiff*, sketch, by Messrs. Karno, Kitchen, and Durrell—Hippodrome, Wigan.
22. *The Smart Set*, musical playlet, in one act.—Empire, Camberwell.
22. *The Tale of a Tigress*, sketch, by Mark Melford—Grand, Clapham.
27. *My Friend the Devil*, fantasy, by Geo. Rollit—Palace.
29. *The Belle of Bonn*, musical episode, with music by Frank Knowles and Sullivan Brook—Richmond.
29. *A Dark Secret*, dramatic sketch, in five scenes, by John Douglass—Queen's, Poplar.

29. *Varna's Revenge*, sketch, in one scene.—Empress, Brixton.
29. *Luke Sharpe, of London*, musical comedy sketch, written by W. P. Sheen and composed by Guillaume Leone—The Surrey.

## MAY.

6. *The Garden of Glitter*, an Egyptian musical comedy extravaganza, by Kenney Allen—Queen's, Poplar.
6. *The Unwritten Law*, produced by John Lawson—Holborn Empire.
6. *The Lion and the Bear*, dramatic episode—Hammersmith Palace.
6. *Ordered to the Front*, dramatic sketch, by William Bourne—Stratford Empire.
7. *Sir Roger de Coverley*, Old English ballet divertissement, in three tableaux, the story by Adrian Ross, music by Osmond Carr, the dances and action by Mme. Katti Lanner—Empire.
13. *Who is Sylvester?* comedy sketch by Frank Alton Morgan—Richmond.
13. *Ancient Britons*, by H. C. Sargent—Empire, Liverpool.
13. *In at the Finish*, farce, by Nagi Laczi—Hammersmith Palace.
13. *La Carmenoita*, one-act piece, adapted by Louis Cohen, music by Herman Finck—Oxford.
20. *My Braces*, farcical comedy sketch, by Leonard Robson—Hippo, Hastings.
27. *The King o' the Castle*, sketch, by Wal Pink—Camberwell Palace.
27. *The Great Poison Case*, dramatic sketch, in two scenes, by Cyril Weyman—Empire, Glasgow.
27. *Kleptomaniacs*, farcical sketch, by Herbert Hall Winslow—Hippo, Brighton.
27. *Trooper Bill*, dramatic military episode, by Edward Maltre, music by Arthur Robey—Hippo, Crouch End.

## JUNE.

3. *The Jam of Potana*, comedietta, in two scenes, by Mrs. Fortune—Camberwell Empire.
3. *An Artist's Dilemma*.—The Greenwich Palace.
3. *The Sandow Girl*, musical comedy physical skit, written by Herbert Darnley, with music by Dudley Powell—Putney Hippodrome.
5. *The Burglar's Extra Turn*, musical scena, by Will Lennox—West London.
10. *The Gentleman Crackman*, dramatic sketch—Richmond.
10. *Betta the Gipsy*, operatic scena, presented by Mme. Mellor, with words by Edward Waltey, and music by Emilio Pizzi—Collins's.
10. *Jack*, sketch, by Brien McCullough—Surrey.
10. *The Peacemaker*—London Pavilion.
10. *Treachery*, dramatic episode—Camberwell Empire.
10. *Teddy Smiles, the Sportsman*—Camberwell Empire.
10. *Dr. Parker*—Empress, Brixton.
17. *The Understudy*, musical prelude—Empire, Camberwell.
17. *The Café Concert*, musical sketch, written by Chas. Parsons and Will Ashworth, music composed by C. Blakesley Yearsley, in two scenes—Empress.
17. *The Fisher Girl; or, Flying Dutchman*, musical comedy-drama, written by Charles Fisher, with lyrics by Oswald Brand, and music by W. T. Gliddon—Paragon.
17. *A Judicial Separation*—Holborn Empire,



17. *The Little Tyrant*—Middlesex.
17. *Loose Tiles*, sketch, by H. A. Langlois—Queen's, Poplar.
24. *Zuyder Zee*, farcical Dutch sketch, in two scenes, written by W. H. Risque, with music by Carl Kiefert—London Hippodrome.

## JULY.

1. *The Mermaid of Margate*, sketch, by Alice Rix, with lyrics by Ballard Macdonald, and music by Donovan Meher—Queen's, Poplar.
1. *The Fortune of War*, sketch, by C. C. Andrews, music by Archie Howells—Canterbury.
1. *Kindred Ties*, sketch, by Wilfred H. Benson, incidental music by Richard E. Lawson—Hammersmith Palace.
4. *A Woman of Paris*, dramatic sketch, by Roy Milton—Tivoli, Manchester.
8. *The Water Rat*—Bedford.
8. *The Spy*, by Percy Ford—Camberwell Empire.
8. *The New Coachman*, by Grace Gardner—London Pavilion.
12. *The Thin Red Line*, sketch, by E. C. Matthews—Walthamstow Palace.
15. *Dolly's Birthday*, dramatic and musical episode, written and composed by Willie Benn—Camberwell Empire.
15. *Minding the Shop*—Tivoli.
15. *Man, the Brute*—Tivoli.
15. *A Schoolboy's Dream*, song-scene, by Harry Dacre—Holloway Empire.
19. *A Little Piece of Cake*, by Max Rae and Léo Diensis, music by Louis Hillier—Ealing Hippodrome.
22. *The Rivals*, "an episode of early Roman life"—Standard, Pimlico.
22. *My Lady's Chamber*, comedy sketch, by R. Royston-Dene—Bedford.
- 23.† *Her Convict Lover*, dramatic sketch, in three scenes, by Arthur Jefferson—Camberwell Palace.
22. *The Ring Between*, dramatic sketch, in one scene, written by William Felton—Middlesex.
29. *Her Devonshire Dad*, sketch, in one scene, by Victor Widdicombe—Canterbury.
29. *Brother Bill*, farcical domestic comedy sketch, in one act, by J. Fred Watson—Victoria, Broughton.
29. *Edmund Kean*, sketch, by Alice Ramsay and Rudolph de Cordova—Hackney Empire.

## AUGUST.

1. *Mr. Donah*—Islington Empire.
5. *Charles, His Friend*—Palace.
12. *A Japanese Revenge*—Metropolitan.
12. *Pyjamas*, sketch, by H. C. Sargent—London Pavilion.
12. *A Sister's Honour*—Canterbury.
12. *The Jew Revolutionist*, dramatic episode, by John Jackson—Paragon.
19. *The Major's Middy*, musical comedy sketch—Camberwell Empire.
26. *The Crimson Blind*, dramatic episode, by Sydney Mason—Middlesex.
26. *The Price of a Hat*, sketch, by Alicia Ramsay and Rudolph du Cordova—Shepherd's Bush Empire.
26. *Pawnbroking*, sketch, by Hilton Frances—Camberwell Empire.
26. *The Sundowner*, sketch, by Fred Kitchen and Frank Lister—Graville.
30. *Pietro's Violin*—Royal, Sheffield.

## SEPTEMBER.

2. *The First Night*, by Charles Baldwin—Richmond.
2. *The Land of the West*, by John Henderson—Bedford.
9. *A Lady Swindler*, by Rose Vane—Palace, Greenwich.
9. *The Beacon Bell*, by Wal Pink—Shepherd's Bush Empire.
16. *A Wedding Eve*, "American transformation"—Holborn Empire.
16. *The Lady and the Bath*, by Kenyon Musgrave—Bedford.
16. *Pharaoh's Daughter*, Egyptian opera, in one act, by Ethel Ra-Leslie, lyrics and music by Joseph Tabrar—Camberwell Empire.
16. *Wanted*, Canadian playlet, by Herbert Terry—Bedford.
16. *The Girl in Grey*, by Hugo Ames—Metropolitan.
23. *Salvation Jack*, by E. C. Matthews and Charles Stanley Self—Walthamstow Palace.
23. *The Avalanche*, sensational episode, written by F. Neville, incidental and vocal music by Carl Kiefert—London Hippodrome.
23. *Sniped*, by C. Cane-Borton—Standard.
23. *In Old Virginia*, spectacular and vocal scene, by Harry Lestone—Royal, Oldham.
23. *Captain Dreyfus*, dramatic French military episode, in five scenes, by John Jackson—Paragon.
30. *All the Fun of the Fair*, a dramatic melange, in one act, by Duse Mohamed—Palace, Gloucester.
30. *Who's Zoo*, farcical musical absurdity—Pavilion, Glasgow.
30. *The Belle of the Ball*, ballet divertissement, produced by C. Wilhelm, music composed and selected by Cuthbert Clarke, dances and action arranged by Fred Farren—Empire.
30. *The Lovely Liars*, farcical comedietta—Camberwell Empire.

## OCTOBER.

- 2.† *Christine*, melodramatic playlet, by Augusta Tullock—Palace, Manchester.
7. *Les Cloches de Corneville*, spectacular ballet, in five scenes, adapted from Planquette's comic opera, the action invented by Alfredo Curti, the original music selected and supplemented by George W. Byng—Alhambra.
7. *The Maid of Seville*, written and composed by J. M. Down and Ernest Woodville, and produced by Mr. Richard Temple—Metropolitan.
7. *Jim's Little Joke*—Metropolitan.
7. *Three in a Pickle*—Paragon.
7. *Uncle's Courtship*, sketch, written by Beatrice Webb and Alfred Philips—Islington Empire.
14. *Sunshine and Shadow*, dramatic sketch, by J. A. T. Lloyd—Middlesex.
14. *My Lady Betty*, romantic comedy episode, by Vincent Gordon Corelli—Standard.
14. *The Brigand*, musical scene, the music composed and arranged by Frederick Allwood—Standard.
14. *The Factory Belle*, musical playlet, in one act, written, composed, orchestrated, and produced by Joseph Tabrar—Camberwell Empire.
21. *Linus*, American episode—Empress.
21. *Bustown by the Sea*, comedy sketch, written by E. C. Matthews and Wal Pink, with music by John S. Baker.

—Empress, Brixton.



21. *Man as Woman Makes Him*, by Harry Bruce—Palace, Greenwich.
21. *A Woman Outwitted*—Palace, Greenwich.
21. *Robin Hood*, dramatic and musical episode—Empire, Bradford.
28. *A Baby's Shoe*, by Ada Roscoe—Palace, Manchester.
26. *David Garrick, an Incident* (in one scene) in the life of the actor of that name, written by Louis Cohen—Alhambra.
28. *The Gamester*, miniature grand opera, in one scene, composed by Aulif Hjordvard, the libretto by Walter E. Grogan—Camberbury.
28. *The Case of Coiners*, "scenic detective dramette," in four scenes, written by C. Douglas Carlile—Surrey.
28. *Fagin*, re-production, in a new version, of an episode from "Oliver Twist"—Empress, Brixton.

## NOVEMBER.

4. *The Missing Miss*, sketch, written by Frank Couch and Wal Pink, music by J. S. Baker—London.
4. *St. George and the Dragon; or, the Seven Champions of Christendom*, sketch, written by Fred Ginnett and Wal Pink—Empress.
11. *Not a Word to the Wife*—Camberwell Empire.
11. *Harmony Hall*—Granville.
11. *The Bandit's Daughter*—Bedford.
11. *An Extra Turn*, by Paul Mill and G. J. Baynes—Empress.
11. *The Real Jack*, by the Lupinos, music by Joseph Tabrar—Empress.
11. *The Terrorists*—Paragon.
18. *The Phonograph Girl*—Camberwell Empire.

18. *The Jewish Countess*, sketch, written by J. W. Jackson, music by F. Bradsell—Cambridge.
18. *A Prodigal Wife*, sketch, in three scenes, by Fredk. Maxwell—Palace, Cardiff.
25. *The Capture of Venus*, musical phantasy, written by Albert E. Ellis, music by Clement Lockman—Richmond.
25. *The Popular Workhouse*, a little matter of Rats and Taxes, to the concoction of which Wal Pink pleads guilty, but indicts Fred Karno as an accessory before the fact. The music by J. S. Baker—London Pavilion.

## DECEMBER.

2. *The Duke of Codham*, musical mélange, written by Frank Price—Hackney Empire.
2. *Conscience*, wordless piece, in four scenes, written by F. Durel, music by Colo-Bonet—Palace.
2. *A Dress Rehearsal*, musical sketch, in one act, by Seymour Hicks and A. C. Robart, music by A. Lotte and Frank Tours—Tivoli.
2. *Wanted, a Partner for the Stage*—Middlesex.
9. *The Old Brigade*, dramatic episode—Bedford.
9. *The World's Opinion*, sketch, by F. G. Brooke and Dora Deane—Queen's, Poplar.
9. *A Royal Blackmail*, dramatic episode, by Mrs. T. P. O'Connor—Holloway Empire.
9. *Memories*—Royal Standard.
16. *What Women Do*, episode of London life, by Fred Moule—Middlesex.
24. *Honeyland*, fairy spectacle, founded on "The Life of the Bee," by Maeterlinck. Written by F. Neville Pigott, music composed by Carl Kiefert—London Hippodrome.

## PARIS STAGE.

## PRINCIPAL PLAYS AND IMPORTANT REVIVALS DURING THE YEAR 1907.

\* Indicates Revival.

## JANUARY.

3. *Rève d'Egypte*, a pantomime, in one act, by the Marquise de Morny—Moulin-Rouge.
7. *La Dame Blanche*, a comic opera, in three acts, by Scribe, with music by Boieldieu—Lyrique-Trianon.
10. *Le Bluff*, a comedy, in three acts by Georges Thurner; and *La Petite Dame du Second*, a play, in one act and four tableaux, by MM. André Mycho and Vincent Hyspa—Antoine.
12. *Souper d'Adieu*, a comedy, in two acts, by Maurice Vaucaire—Capucines.
15. The 285th Molière anniversary was celebrated by a performance of *L'Ecole des Femmes* and *Le Malade Imaginaire*, with an *à propos* by M. Trébor, entitled *L'impromptu du Barbier*, at the Comédie Française.
17. *Le Philosophe sans le Savoir*, a drama, in five acts, by Sedaine, with *L'Anglais tel qu'on le Parle*, a comedy, in one act, by Tristram Bernard—Comédie Française.
18. *Madame Barbe Bleue*, a spectacular operette, in two acts and eight tableaux, by MM. P. L. Flers and Georges Arnould—Cigale.

21. *Les Cloches de Corneville*, an operette, in three acts, by Clairville and Gabet, with music by Robert Planquette—Gaité.
24. *La Souris*, a comedy, in three acts, by Edouard Pailleron—Réjane.
25. *Les Bouffons*, a comedy, in four acts, by M. Miguel Zamacois—Sarah Bernhardt.
26. *La Maison des Juges*, a comedy, in three acts, by M. Gaston Leroux—Odéon.
29. *Notre Dame de Paris*, a drama, in five acts and twelve tableaux, adapted by Paul Meurice, from the novel by Victor Hugo—Porte St. Martin.
30. *Anna Karénine*, a drama, in five acts and seven tableaux, by M. Edmond Guiraud—Antoine.

## FEBRUARY.

1. *Madame Tante*, vaudeville in three acts, by MM. Henry Kéroul and Albert Barré—Palais-Royal.
1. *Les Dragons de Villars*, comic opera in three acts, by MM. Lockroy and Carmon—Lyrique-Trianon.
3. *La Petite Bohème*, operette in three acts, by M. Paul Ferrier, with music by M. Henri Hirschmann—Bouffes-Parisiens.

4. *Electra*, tragedy in three acts, adapted from Sophocles, by M. Alfred Poizat—Comédie-Française.
5. *No. 13*, vaudeville in three acts, by MM. Henri Kéroul and Albert Barré—Folies-Dramatiques.
7. *Sa Sœur*, comedy in three acts, by M. Tristan Bernard—Athénée.
- 7.\* *Chatterton*, drama in three acts, by Alfred de Vigny—Odéon.
- 7.\* *La Course du Flambeau*, drama in four acts, by M. Paul Hervieu—Théâtre-Réjane.
9. *Madame Gosse*, comedy in four acts, by Mme. M. Rolland—Théâtre des Arts.
20. *Les Hirondelles*, operette in three acts, by Maurice Ordonneau, with music by Henri Hirschmann—Gaité.
22. *Les Jacobines*, comedy in four acts, by M. Abel Hermant—Vaudeville.
23. *La Feuille de Vigne*, féerie-operette in two acts and ten tableaux, by MM. Paul Ferrier and H. Hirschmann—Moulin-Rouge.
23. *L'Amie des Sages*, lyric comedy in three acts, by M. Maurice Allon, given under the auspices of the Théâtre de l'Œuvre at the Marigny.
10. *Madame la Douane*, play, in four acts, by MM. A. Dinter and J. La Roda—Déjazet.
12. *Timon d'Athènes*, drama, in five acts, by Emile Febvre—Antoine.
13. *Nous y viendrons*, revue, in two acts and six tableaux, by M. Gardel Hervé—Eldorado.
17. *Circé*, lyric poem, in three acts, by Edmond Harancourt, with music by Paul and Lucien Hillemaacher—Opéra-Comique.
18. *La Française*, comedy, in three acts, by M. Eugène Brieux—Odéon.
18. *Les Deux Madame Delange*, comedy, in three acts, by M. Gabriel Mourey—Réjane.
19. *Papillon*, comedy, in three acts, by MM. René Peter and Robert Danceny—Bouffes-Parisiens.
20. *La Marjolaine*, drama, in five acts in verse, by Jacques Richepin—Porte-St.-Martin.
21. *Le Petit Mitron*, drama, in five acts, by M. Henri Demesse—Ambigu.
22. *Marion Delorme*, drama, in five acts in verse, by Victor Hugo—Comédie-Française.
23. *L'Enfant Gâtée*, comedy, in three acts, by MM. Alexandre Debray, and *La Maison à l'envers*, comedy, in three acts, by MM. Ferri-Pisani and Charles Marcel—Molière.
26. *Son petit frère*, operette, in two acts, by M. André Barde, with music by M. Charles Cuvillier; *Marcheuse*, a comedy, in one act, by MM. Auguste Germain and R. Trébor; and *Le Porte-Cartes*, comedy, in one act, by M. Henri Falk—Capucines.
26. *Le Hasard du coin du feu*, comedy, in three tableaux, by M. Fernand Nozière; *Le Jouet*, comedy, in three acts, by M. J. J. Frappa and Mme. R. Magnat, given under the auspices of Les Escholiers, at the Femina in the Champs Elysées.
25. *Demoiselle Riche*, comedy in one act, by M. L. Mayrargue; *Flossie*, comedy, in one act, by M. Gerbion; *Octave*, comedy, by MM. Mirande and Géroùle; and a revue, entitled *La Maison n'est pas au coin du thé*—Comédie-Royale.

## MARCH.

2. *La Puce à l'Oreille*, vaudeville, in three acts, by Georges Feydeau—Nouveautés.
3. *Par le Froid*, comedy, by M. Jacques Crépet, and *Le Cas de Fortuné L'heureux*, comedy, in two acts, by M. Daniel Parr—Grand-Guignol.
3. *La Revue du Centenaire*, spectacular revue, in three acts and ten tableaux, by MM. Paul Gavault, P. L. Flers, and Eugène Héros—Variétés.
6. *Vive l'Amour!* vaudeville, in three acts, by MM. Albin Valabrègue and Wulfran Carnaple—Palais-Royal.
10. *Petit Jean*, comedy, in five acts, by MM. de Buysieux and Max, produced under the auspices of the Theatre de l'Œuvre at the Marigny.
13. *Floriss*, comedy in verse, by Théodore de Banville—Odéon.
14. *Suzeraine*, comedy, in four acts, by M. Durio Nicodémi—Réjane.
15. *Bouffe-la-Route*, vaudeville, in three acts, by MM. Xanrof and Kraatz—Cluny.
16. *Paris-New-York*, comedy, in three acts, by MM. Francis de Croisset and Emmanuel Arène—Réjane.
- 16.\* *Le Voyage de Suzette*, spectacular play, in three acts and four tableaux, by MM. Chivot and Durn—Châtelet.
21. *Le Ruisseau*, comedy, in three acts, by M. Pierre Wolff—Vaudeville.
22. *Le Coup de Jarnac*, vaudeville, in three acts, by M. Henry de Gorsse and Maurice de Marsan—Folies-Dramatiques.
27. *Frivola*, operette, in two acts, by MM. Edgar Favart and R. Champault—Scala.
27. *Les Juges de la Maison*, play, in three acts, by "Golden-Strop"—Les Mathurins.
27. *La Fille du Tambour-Major*, comic opera, in three acts, by MM. Duru and Chivot, with music by Jacques Offenbach—Gaité.
28. *Marie-Magdeleine*, sacred drama, in four acts, by Louis Gallet, with music by Jules Massenet—Opéra-Comique.

## APRIL.

3. *Adrienne Lecouvreur*, drama, in six acts, by Sarah Bernhardt, performed for the first time in Paris for the benefit of the sufferers from the Jéna disaster—Sarah-Bernhardt.

## MAY.

3. *Marigny—Revue*, spectacular play, in two acts and twelve tableaux, by MM. Jules Oudot, Briollet, and Lelièvre—Marigny.
3. *Le Cœur et le Reste*, comedy, in three acts, by MM. Jacques Monnier and Georges Montignac—Athénée.
4. *La Clef*, comedy, in four acts, by M. Sacha Guitry—Réjane.
6. *Salomé*, lyric drama, by Oscar Wilde, with music by Richard Strauss, originally produced in Dresden in 1905—Châtelet.
7. *Eglé*, operette, by MM. Emile and Philippe Moreau, with music by Claude Terrasse—Moulin-Rouge.
8. *Adrienne Lecouvreur*, drama, in five acts, by Sarah Bernhardt—Sarah-Bernhardt.
10. *Ariane et Barbe-Bleue*, lyric comedy, in three acts, by Maurice Maeterlinck, with music by Paul Dukas—Opéra-Comique.
14. *L'Otage*, comedy, in three acts, by M. Gabriel Trarieux—Odéon.
15. *Les Ames Ennemies*, drama, in four acts, by M. Paul-Hyacinthe Loyson—Antoine.
15. *Le Prince*, drama, in four acts in verse, by M. André Avèze—Sarah-Bernhardt.



- 17.\**Les Deux Gosses*, drama, in five acts and eight tableaux—Porte-St.-Martin.
- 17.\**Zaza*, comedy, in five acts, by MM. Pierre Berton and Charles Simon—Réjane.
- 22.\**La Fille de Madame Angot*, comic opera, in three acts, by Clairville, Siraudín, and Koning, with music by Charles Lecocq—Gaité.
23. *La Patronne*, drama, in three acts, by MM. Georges Spitzmuller and Albert Guetton—Molière.
24. *La Catalane*, lyric drama, in four acts, by MM. Paul Ferrier and Louis Tiercelin, with music by M. Fernaud Le Borne—Grand Opera.
30. *Monsieur de Prévan*, comedy, in three acts in verse, by MM. Gumpel and Delaquis; and *Le Maître à Aimer*, comedy, in one act and in verse, by MM. Pierre Veber and Hugues Delorme—Odéon.

## JUNE.

3. *The Second Mrs. Tanqueray*, a drama, in four acts, by A. W. Pinero, performed by Miss Olga Nethersole and her company at the Sarah Bernhard Theatre.
5. *Fortunio*, a musical comedy in five acts adapted from Alfred de Musset's *Chandelier* by MM. G. A. de Caillerot and Robert de Flers, with music by André Messager—Opéra Comique.
6. The Cornelle anniversary was duly celebrated by the performance of *Polyeucte*, and a one-act play in verse, *L'Ame des Néros*, at the Comédie-Française.
7. \**L'Enlèvement de la Toledad*, an operette in three acts, by Fabrice Carré, with music by Edmond Andran—Lyrique-Trianon.
- Zendide ou les Caprices du Destin*, a vaudeville in one act, by MM. Hugues Delorme and Francis Gally; *Une Aventure de Frederick Lemaître*, a comedy, in two acts, by M. Serge Basset; and *Placide*, a comedy, in one act, by MM. Séverin Mars and Georges Dolby, given under the auspices of the Théâtre de l'Œuvre at the Grévin Museum.
11. *Tu Veux Rire*, a revue, in six tableaux, by MM. Henri de Gorsse and Georges Nauteuil—Ambassadeurs.
13. *La Rivalie*, a comedy, in four acts, by MM. Henry Kistemæckers and Eugène Delard—Comédie-Française.
14. *L'Enfant du Temple*, a spectacular play, in five acts and nine tableaux, by MM. Alban de Polkes—Ambigu.
15. *Raffles*, a comedy in four acts, adapted from the English play of the same name by MM. Hornung and Presbey—Réjane.

## JULY.

- 1.\**Le Billet de Logement*, vaudeville, in three acts, by MM. Antony Mars and Henry Kéroul—Palais Royal.
4. *L'Amour aux Castagnettes*, operette, in three acts, by MM. Rabbe, Monconsin, and Marius Lambert—Théâtre des Arts.
7. The production took place of M. Charlie Meré's *Homme de Proie* at the open-air theatre at Champigny la Bataille.
14. *Thamara* and the ballet *Maladetta* were gratuitously performed on the occasion of the National Fête at the Grand Opera.
- 16.\**Madame la Maréchale*, comedy, in four acts, by MM. Alphonse Lemoigner and Louis Péricaud—Gaité.

- 17.\**La Station Champbaudet*, comedy, in three acts, by Labiche—Grevin.
26. *La Revue de la Femme*, a spectacular revue, in two acts and eight tableaux, by MM. Lucien Boyer and Henry Battaille, with music by M. Goublier—Moulin-Rouge.
27. *La Revue de la Femme*, revue, in two acts and eight tableaux, by MM. Lucien Boyer and Henri Battaille—Moulin Rouge.

## AUGUST.

5. *Une Soirée dans le Bowery*, by the Reed-Pinaud Troupe—Maringy.
- 8.\**Le Courrier de Lyon*, a drama in five acts and six tableaux, by MM. Moreau Siraudín and Delacour—Porte-Saint-Martin.
- 9.\**Les Pilules du Diable*, spectacular play, in three acts and thirty-two tableaux, by Ferdinand Laloue, Anicet Bourgeois, and Laurent, with some new music arranged by Marius Baggers—Châtelet.
11. *Velléda*, drama, in four acts, in verse, by Maurice Maigre, produced at the open-air theatre at Cautelets.
- 22.\**Le Contrôleur des Wagons-lits*, comedy, in three acts, by Alexandre Bisson—Palais-Royal.
28. *Amour et Sport*, operette, by M. Felix Pujet, with music by O. de Lagoanère, performed for the first time at the Actors' Asylum at Pont-aux-Dames.

## SEPTEMBER.

3. *Giska la Bohémienne*, pantomime ballet, by M. Edouard Le Roy, with music by M. Léo Poujet—Maringy.
7. *Plaisir d'Amour*, pantomime, by Catrille Mendès, with music by Bonnamy—Folies-Bergère.
- 10.\**Le Bossu*, drama, in five acts and six tableaux, by MM. Anicet Bourgeois and Paul Féval—Porte-Saint-Martin.
10. *Chacun Sa Vie*, comedy, in three acts, by MM. Gustave Guiches and P. B. Gheusi—Comédie-Française.
- 13.\**Shakespeare's King Lear* served for the re-opening of the Odéon.
- 14.\*The version by Paul Gavault of *The Belle of New York*, served for the re-opening of the autumn season of Olympia.
- 16.\**Le Ruisseau*, comedy, in three acts, by Pierre Wolff, performed for the 101st time at the re-opening of Vaudeville.
18. *Le Curé de Foréville*, drama, in five acts, by M. J. de Gramont—Ambigu.
- 18.\**Ernani*, opera, in five acts, by Verdi—Lyrique-Trianon.
19. *Maman Robert*, drama, in three acts, by M. G. Sabatier; and *La Sacrificé*, play, in three acts, by M. Gaston Devore—Antoine.
- 24.\**Notre Jeunesse*, comedy, in three acts, by Alfred Capus—Comédie Française.
- 24.\**Joujou Tragique*, comedy, in four acts, by Mlle. Jehanne d'Orliac—Gymnase.
- 28.\**La Plaque*, comedy, in one act, by MM. Jules Lévy and Alin Monjardin; *Souper de Rupture*, operette, in one act, by Willy, with music by E. Mathé; *Joe*, an American sketch, by M. Montignac, with music by Mauprey—Tréteau-Royal.



28.\**La Fille des Chiffonniers*, drama, in five acts and eight tableaux, by Anicet Bourgeois and Ferdinand Dugué—Ambigu.

28.\**La Race*, comedy, in four acts, by M. Jean Thorel—Théâtre des Arts.

## OCTOBER.

1. *L'Amour veille*, comedy, in four acts, by MM. G. A. de Caillavet and Robert de Flers—Comédie Française.

2. *Cabotine*, farcical comedy, in three acts and four tableaux, by MM. Tristan Bernard and Alfred Athis—Nouveautés.

4. *La Maîtresse de Piano*, comedy, in five acts and seven tableaux, by MM. Felix Duquesnel and André Barde—Sarah Bernhardt Theatre.

4.\**Education de Prince*, comedy, in four acts, by M. Maurice Donnay—Vaudeville.

8.\**La Raison du moins fort*, comedy, in one act, in verse, by MM. Léon Volade and Emile Blemont—Comédie Française.

8. *Les Plumes du Paon*, comedy, in three acts, by MM. Alexandre Bisson and Berr de Turique—Odéon.

13. *Panachot-gendarme*, military vaudeville, in three acts, by M. Mouëzy-Eon—Palais Royal.

16. *Une revue à Cluny*, comedy, in three acts and seven tableaux, by MM. Paul Ardot and Albert Laroche—Cluny.

17. *L'Homme rouge et la Femme verte*, comedy, in one act, by MM. Hugues Delorme and Armand Numes; *Terre d'épouvante*, drama, in three acts, by MM. André de Lorde and Eugène Morel; and *M. Codomat*, comedy, in three acts, by M. Tristan Bernard—Antoine.

18. *Le 1000 ième Constat*, vaudeville, in three acts, by MM. Henri de Gorsse and Louis Forest—Folies Dramatiques.

19. *L'Alouette*, comedy, in four acts, translated from the German of Herr Ernest de Wildenbruch by Emile Lutz—Odéon.

22. *Le Manteau du Roi*, drama, in four acts, by M. Jean Aicard—Porte St. Martin.

23. *Patachon*, comedy, in four acts, by MM. Maurice Hennequin and Felix Duquesnel—Vaudeville.

24. *L'Amour en banque*, comedy, in three acts, by M. Louis Artus—Variétés.

29. *L'Eventail*, comedy, in four acts, by MM. Robert de Flers and Gaston de Caillavet—Gymnase.

31. *Son père*, comedy, in four acts, by MM. Albert Guinon and Alfred Bouchinet—Odéon.

## NOVEMBER.

4. *Le Cri de Paris*, a *révue*, in two acts, by M. Rip—Capucines.

6. *Samson*, a play in four acts, by Henry Bernstein—Renaissance.

9. *Sensationnel Article*, a comedy in one act, by MM. Casella and A. de Fouquières; *Le Dernier Troubadour*, a comedy in two acts by MM. Soulié and J. Thorel; *Le Tragédie de Salomé*, a music-drama in two acts and seven tableaux, by Robert d'Hamieres, with music by F. Schmitt—Théâtre des Arts.

16. *La Princesse Sans-Gêne*, a spectacular play in three acts and twenty-four tableaux, by MM. Henry Kéroul and Barré, with music by Marius Baggers—Châtelet.

20. *Vingt jours à L'ombre*, a comedy in three acts, by Maurice Hennequin and Pierre Veber—Nouveautés.

21. *Cœur à Cœur*, a comedy in three acts, by Romain Coolus—Antoine.

23. *La Belle Milliardaire*, a drama in five acts, by Eugène Gugenheim and George Le Faure—Ambigu.

25. *Le Lac des Aulnes*, a ballet, in two acts, by M. Henri Maréchal—Grand Opera.

25.\**La Mère confidente*, a comedy, in three acts, in prose, by Marivaux—Comédie-Française.

27. *Le Baptême*, a comedy in three acts, by Alfred Savoir and Ferdinand Nozière, performed under the auspices of the Théâtre de l'Œuvre—Salle Femina.

## DECEMBER.

4. *Le Satyre*, comedy, in three acts, by MM. Georges Berr and Guillemand—Palais-Royal.

5. *Prométhée*, lyric tragedy, in three acts, poem by MM. Jean Lorrain and Ferdinand Hérold, music by Gabriel Faure, given for the benefit of the victims of the inundations in the South at the Hippodrome.

6. *Scandale Mondain*, pantomime, by M. Camille de Morlond, with music by M. Paul Fauchey—Casino de Paris.

7.\**La Maîtresse de Piano*, comedy, in five acts, by MM. Félix Duquesnel and André Barde, originally produced at the Sarah Bernhardt Theatre—Ambigu.

7. *L'Affaire des Poisons*, historical drama, in five acts and a prologue, by Victorien Sardou—Porte St. Martin.

9. *L'Autre*, comedy, in three acts, by MM. Paul and Victor Margueritte—Comédie-Française.

11. *Les Nuées*, comedy, in three acts, in prose, by M. Maurice Pujol—Marigny.

11. *L'Ingénu Libertin*, operette, in three acts, by M. Louis Artus, with music by Claude Terrasse—Bouffes-Parisiens.

14. *Le Prince de Pilsen*, American operette, by MM. Victor de Cottens and Pierre Veber, with music by Gustave Luders—Olympia.

16.\**L'Attaque du Moulin*, lyric drama, in four acts, adapted by Louis Gallet from Zola's novel, with music by Alfred Bruneau—Gaité.

18. *Iphigénie en Aulide*, opera, by Gluck, originally produced in April, 1774—Opéra-Comique.

20. *Sherlock Holmes*, drama, in five acts and six tableaux, adapted by Pierre Decourcelle from Sir Arthur Conan Doyle—Antoine.

20. *Le Faux Pas*, comedy, in three acts, by M. André Picard—Variétés.

21. The 268th anniversary of Racine's birth was celebrated by a performance of *Andromaque* at the Comédie-Française.

21. *Le Droit de la Chair*, comedy, in three acts, by M<sup>me</sup>. G. Maldague—Mévisto.

24. *La Belle au Bois Dormant*, féerie-lyrique, in a prologue, two parts, and twelve tableaux—Sarah-Bernhardt.

25.\**Cœur de Moineau*, comedy, in four acts, by Louis Artus—Athénée.

27.\**La Veine*, comedy, in four acts, by Alfred Capus—Vaudeville.

## GERMAN PLAYS.

## ALPHABETICAL LIST OF PLAYS PRODUCED IN GERMANY DURING THE YEAR 1907.

- Abschied*, drama in one act, by Franz Schamann—Wien, Kleines Schauspielhaus. April 30.
- Abt von St. Bernhard, der*, play, by Anton Ohorn—Wien, Deutsches Volkstheater. December.
- Adam Asper*, comedy in one act, by Anna Haverland—Dresden, Königliches Schauspielhaus. March 12.
- Adieu, Therese*, in one act., by Ludwig Renner—Berlin, Lustspielhaus. February 12.
- Adlerfeder*, by Christian Brinkmann—Hamburg, Ernst Drucker-Theater. October 27.
- Afrikaner*, comedy in three acts, with intermezzo: *Summer Evening on the Rhine*, by Rudolf Hermann—Wiesbaden, February 2.
- Ali ben Mocca*, operetta in two acts, by Hardt and Frey; adapted by Louis Herrmann; music by Walter Kollo—Berlin, Apollo-Theater. March 2.
- Alkestis*, drama in three acts, by Karl Andres—Hamburg, Deutsches Schauspielhaus. April 2.
- Alte Frau Günther, die*, domestic drama, by Artur Bodenstatter—Klagenfurt, Stadttheater. February 9.
- Am Ende*, in one act, by Marie v. Ebner-Eschenbach—Leipzig, Stadttheater. September 30.
- Am grünen Weg*, a Berlin extravaganza in four acts, by Heinrich Lee—Berlin, Schiller-Theater. April 20.
- Amazone, die*, operetta, by Welik—Znam, Stadttheater. March 2.
- Amor auf der Redoute*, burlesque, by Alex. Rechnitz—Aussig, Elysium-Theater. Jan. 25.
- Andere, der*, play in five acts, by Jul. Bab—Stuttgart, Hoftheater. January 17.
- Anna Karenina*, drama in five acts, by L. Tolstoi (Edmond Guirand)—Hamburg, Thalia-Theater. October 24.
- Aranka*, drama in one act, by Alex. Freytag v. Loringhoven—Riga, Stadttheater. Jan. 17.
- Arme kleine Frau*, drama in one act, by Hans Müller—Wien, Hofburg-Theater. March 17.
- Arzt, der*, drama in one act, by Leo Feld—Wien, Kleines Schauspielhaus. March 27.
- Aucassin und Nicolette*, by Max Marschalk—Stuttgart, Hoftheater. October 27.
- Auf dem Kynast*, drama in three acts, by Rud. v. Gottschall—Leipzig, Stadttheater. September 30.
- Auf Schiller's Flucht*, in one act, by Alfred Böcker—Mainz, Stadttheater. October 19.
- Auf Vissenskoog*, drama in four acts, by Rud. Herzog, Karlsruhe, Hoftheater. October 15.
- Aus dem Buche der Liebe*, comedy in four acts, by Sevaria Orioda—Berlin, Luisen-Theater. January 11.
- Aus Knecht Rupprechts Werkstatt*, Christmas fairy tale, by Hildegard Voigt, music by Wilh. Kienzl—Graz, Stadttheater, December.
- Aus Polenkreisen*, drama in four acts, by Otto Liljenfeldt—Wien, Bürger-Theater. Feb. 2.
- Ausserhalb der Gesellschaft*, drama in three acts, by Erich Schlaikjer—Frankfurt a. M., Schauspielhaus. October 28.
- Badegeneral, der*, operetta, by Victor E. Strasser—Hamburg, Neues Operetten-Theater. December 11.
- Baglione, die*, tragedy, by Karl von Beust—Coburg, Hoftheater. November 15.
- Barock*, comedy in five acts, by Friedrich Frecksä—München, Residenz-Theater. Nov.
- Bismarck-Eiche, die*, political play in five acts, by Fr. Schamann—Wien, Bürger-Theater. May 23.
- Blinde Liebe*, drama in three acts, by Eugen Berger—Rixdorf, Theater. April 10.
- Blitzableiter, der*, musical comedy in three acts, by Emil Norini and S. Wimmer: music by Artur Milar—Wien, Lustspielhaus. June 1.
- Brautdieb, der*, operetta, by Ludwig Hamann—Stargard, Stadttheater. March.
- Brennende Frage, die*, comedy in three acts, by F. v. Schönthan and F. v. Zobeltitz—Hannover, Deutsches Theater. September 13.
- Brillante Idee, eine*, farce in three acts—Mülhausen i. E., Stadttheater. April 10.
- Caesar, der*, tragedy in one act, by Otto Manz—Karlsruhe, Hoftheater. June 8.
- Chauffeuse, die*, operetta in three acts, by Fr. Voss: music by Karl Wolfram—Bernburg, Viktoria-Theater. August 16.
- Chopin*, extravaganza in three acts, by Henry Kéroul and Albert Barré; adapted by Max Schoenau—Wien. Theater in der Josefstadt. March 26.
- Christian Hellmann*, character play, by Maximilian Stürmer—Wien, Bürgertheater. February 9.
- Clarice*, drama in one act, by W. S. Gilbert—München, Residenz-Theater. June 14.
- Conto: Gutes Herz*, comedy in three acts, by Wagh and Fritz Krempien—Warmbrunn, Kurtheater. August 30.
- Dämonen*, drama in four acts, by Hans von Wenzel—Berlin, Neues Theater. Jan. 27.
- Das muss man seh'n!* review in four acts, 14 tableaux by Julius Freund; music by Victor Holländer—Berlin, Metropol-Theater. September 14.
- Dorian Grays Bildnis*, drama in three acts, 9 tableaux, by Oscar Wilde; adapted by Otto Stockhausen—Wien, Kleines Schauspielhaus. September 18.
- Duellrezept*, extravaganza in three acts, by Richard Kessler—Freienwalde, Kurtheater. August 27.
- Dumke Luder, das*, drama in one act, by Paul Scheerbart—Berlin, Figaro-Theater. February 15.
- Dummkopf*, by L. Fulda—Wien, Hofburg-Theater. November.
- Durchgänger*, comedy in one act, by Gustav Stobwasser—Wernigerode, Kurtheater. March 3.
- Ehrgeizigen, die*, three plays of one act, by Fritz Mack—Friedrichroda, Kurtheater. September 6.
- Ehrliche Menschen*, comedy by Adolph Schaffmeyer—New York, Irving Place Theatre. April.
- Ein gastliches Haus*, burlesque, by Clairmont—Berlin, Luisen-Theater. December 18.
- Ein Mann von Ehre*, drama in one act, by Hans Oberstädter—Zweibrücken, Stadttheater. November.
- Ein Märtyrer der Kunst*, drama by Carlo Ali—Schwerin, Sommertheater. September.
- Einbruch, der*, comedy in one act, by F. Hanns—Hamburg, Deutsches Schauspielhaus. November 16.
- Eine alte Geschichte*, play, by Robert Reibenstein—Essen, Stadttheater. December 23.



- Eintagskönig, der*, operetta in three acts, by Bernh. Buchbinder and Hans Liebstöckl; music by Rudolf Raimann—Wien, Lustspiel-Theater. May 15.
- Einzig, die*, play in three acts, by Hanns von Gumpenberg—Leipzig, Stadttheater. September 19.
- Ethelwold*, drama in three acts, by Karl Maria und Emil Schulze—Stuttgart, Hoftheater. October 19.
- Fahnenflucht*, drama, by W. Pfeiffer—Wiesbaden, Residenz-Theater. December 6.
- Falsches Ziel*, drama in four acts, by Dora Dunker—Wien, Lustspieltheater. Jan. 15.
- Familienvödt*, play in three acts, by Dietrich Eckart—Wien, Freie Volksbühne. Feb. 3.
- Faun*, play in one act, by Hermann Bahr—Hamburg, Thalia-Theater. November 14.
- Ferdinand von Schill*, patriotic drama in four acts, by Dr. Hermann Lemke—Gollnow in Pommern. August.
- Fesche Wiener*, musical farce in three acts, by Karl Anzengruber; music by Robert Baranek—Wien, Arena. June 19.
- Fesseln*, drama in three acts, by Heinrich von Poschinger—Köln a. Rhein, Stadttheater. May 7.
- Fidele Bauer, der*, operetta in three acts, by Victor Léon; music by Leo Fall—Mannheim, Hoftheater. July 27.
- Fiorenza*, drama in three acts, by Thomas Mann—Frankfurt a. M., Schauspielhaus. May 11.
- Fitzbutze*, a dream play, by Rich. Dehmel; music by H. Zilcher—Mannheim, Hoftheater. November.
- Fräulein Resi*, comedy in three acts, by Korfiz Holm—München, Schauspielhaus. Oct. 26.
- Fräulein Sherlock-Holmes*, musical farce in four tableaux, by Julius Brammer and A. G. Wald; music by Georges Criketown—München, Volkstheater. August 31.
- Fräulein Vorwärts*, extravaganza in three acts, by A. Heinz Gordon—Hamburg, Thalia-Theater. March 31.
- Frau des Attachés, die*, drama in four acts, by Pierre Roland—Nürnberg, Stadttheater. September.
- Frau Kommerzienrat, die*, popular play, by Max. Wolff—Berlin, Bernhard Rose-Theater. November 28.
- Frau Lebedame*, operetta in three acts, by Pordes-Milo und Rudolf Bernauer; music by Anselm Goetzl—Prag, Deutsche Landestheater, December 31.
- Frau Major Lüdike*, comedy in three acts, by Margarete Pochhammer—Charlottenburg, Theatersaal der Kgl. Hochschule für Musik. September 21.
- Frau Rechtsanwält, comedy in three acts, by Max Schönau und Arthur Lippschitz—Friedrichroda, Kurtheater. August 11.*
- Freie Liebe*, drama in four acts, by S. Sborowitz—Berlin Luisen-Theater. April 29.
- Fridolin*, historic legend in five acts, by Franz Keim—Krems a. D. July.
- Frühlingsfest, das*, comedy in three acts, by Armin Brunner—Wien, Raimund-Theater. February 9.
- Frühlingsstürme*, drama, by Joh. Wiegand—Dortmund, Stadttheater. February 24.
- Gawän*, mystical play in five acts, by Eduard Stucken—München, Königliches Residenz-Theater. May 2.
- Gegen den Strom*, cycle of plays in one act, by Jakob Fürth—Brünn, Stadttheater. April 19.
- Gelbe Gefahr, die*, extravaganza in three acts, by Kurt Kraatz und Georg Okonkowsky—Pyrmont, Theater. August.
- Gelbe Nachtigall, die*, comedy by Hermann Bahr—Berlin, Lessing-Theater. December 10.
- Gerda*, sketch in one act, by H. Zöllner—Wien, Kleines Schauspielhaus. April 13.
- Gesellschaft des Abbé Châteauneuf, die*, drama in one act, by Eduard Stucken—Düsseldorf, Schauspielhaus. April 15.
- Getreuen, die*, three plays in one act, by Georg Hirschfeld—Berlin, Kleines Theater. Nov.
- Gift, das*, moonshine comedy, by Paul Scheerbart—Berlin, Figaro-Theater. February 15.
- Glück der Vernünftigen, das*, Viennese comedy in three acts, by Kurt Friedberger—Wien, Raimund-Theater. March 7.
- Gönnner, der*, comedy in one act, by Otto Manz—Hannover, Königliches Theater. September 24.
- Götterliebbling, der*, play in one act, by Leo Feld—München, Residenz-Theater. June 14.
- Götzen*, drama in four acts, by Richard Küas Görlitz, Stadttheater. March 23.
- Goldene Taube, die, oder der Zauberkessel*, fairy play in six tableaux, by Franz Hofer; music by Karl Hötzel—Riga, Sommertheater. July 21.
- Goldfisch, der*, operetta in three acts, by Richard Jäger; music by Georg Jarno—Breslau, Schauspielhaus. January 20.
- Gotberger*, by Josef Lauffs—Wiesbaden, Königl. Theater. May 12.
- Gott der Rache, der*, drama in 3 acts, by Schalom Asch—Berlin, Deutsches Theater. March.
- Gräfin Prott*, comedy in three acts, by Karl Friedrich Krieg und L. Emdahl—Magdeburg, Viktoria-Theater. June 15.
- Graf Goetzen*, patriotic play, by Fritz Bertram—Lauban. February 15.
- Graf von Massa Malaspina, der*, play in one act, by Paul Gutmann—Wien, Kleines Schauspielhaus. December.
- Gretchen*, by Gustav Davis und L. Lipschütz—Wien, Bürgertheater. November.
- Grosse Baal, der*, drama in three acts, by Gustav Herrmann—Leipzig, Neues Theater. April 11.
- Grosse Gemeinde, die*, comedy in three acts, by Rudolf Lothar und Leopold Lipschütz—Wien, Hofburg-Theater. March 2.
- Grosse Tag, der*, play in five acts, by Heinrich Lilienfeins—Dresden, Kgl. Hoftheater. December 5.
- Grosse Unbekannte, der*, a comedy of London criminal life in four acts, by Kurt Matull—Berlin, Bernhard Rose-Theater. June 5.
- Hal over (Hol über)*, drama in one act, by Hermine Brock—Berlin, Lustspielhaus. March 28.
- Hampelmann, der*, farce, by Julius Horst und Leopold Jacobsohn—München, Volkstheater. September 15.
- Hampelmann, der*, play in one act, by Paul Busson—Wien, Kleines Schauspielhaus. December.
- Hauptmann von Cöpenick, der*, comedy in three acts, by A. Adolphus (A. Czecke)—Innsbruck, Stadttheater. January 31.
- Heimchen im Hause, das*, play with songs in four acts, by Rud. Hawel; music by K. Antropp—Wien, Raimund-Theater. March 23.
- Heiratsfalle, die*, extravaganza, by Oskar Pittschel—Landeshut i. Schl. October 1.
- Held des Tages, der*, by Kurt Matull—Berlin, Bernhard-Rose-Theater. September 13.
- Helmbrecht*, popular play in five acts, by Ernst Ege—Stuttgart, Hoftheater. December 5.
- Heimatland*, drama, by Rudolf Herzog—Barmen, Stadttheater. April 18.
- Herr Graf, der*, comedy in three acts, by Gerda Hildebrand-Schneevoigt—Bielefeld, Stadttheater. October 21.



- Herr Inspektor, der*, drama in four acts, by Paul Moeser—Hamburg, Ernst Drucker-Theater. February 13.
- Herrin von Tamsel, die*, historical play in one act, by Clara v. Förster—Braunschweig, Hoftheater. March 21.
- Hertas Hochzeit*, comedy in four acts, by Max Bernstein—Berlin, Neues Schauspielhaus. January 12.
- Herzensfrühling*, comedy in three acts, by Konrad Jahn—Hamburg, Carl Schultze-Theater. October 24.
- Hildebrand's Flitterwochen*, extravaganza in three acts, by W. Sartory—Leipzig, Battenberg-Theater. July 26.
- Hochzeit von Poël, die*, comedy in three acts, by Georg Engel—Berlin, Neues Theater. October 9.
- Hopfenrat's Erben*, by P. v. Wilken; adapted by Hans Brenner—Berlin, Neues Schauspielhaus. May 11.
- Hubertus*, play, by Robert Overweg—Leipzig, Schauspielhaus. December 9.
- Hulla, der*, comedy in four acts, by Paul Ernst—Köln, Stadttheater. May 13.
- Hund von Baskerville, der*, drama in three acts, adapted by Ferd. Bonn—Berlin, Berliner Theater. January 17.
- Hut, der*, farce in one act, by Lu Volbehr—Dortmund, Stadttheater. February 7.
- Ich bin der Vater*, farce in one act, by Otto Rona—Wien, Kleines Schauspielhaus. April 30.
- Ihr Sechs-Uhr-Onkel*, musical farce in three acts; adapted by J. Kren; songs by Alfred Schönfeld; music by Paul Lincke—Berlin, Thalia-Theater. August 15.
- Im deutschen Osten*, historical tragedy in three acts, by Martin Gürtler—Marienburg in Westpreussen. November 17.
- Im Krüppelhaus*, comedy in one act, by Paul Gutmann—Wien, Kleines Schauspielhaus. January 15.
- Im Schneegestöber*, play in one act, by M. Federovicz—Wien, Lustspieltheater. December.
- Im Sektquartier*, farce in three acts, by Jesco v. Puttkamer and Maurice Rappaport—Breslau, Schauspielhaus. January 27.
- Im Sperlingsnest*, comedy in three acts, by Leo Walther Stein and Ludwig Heller—Friedrichroda, Kurtheater. August 31.
- Im Sturm der Zeit*, drama in five acts, by Karl Hedin—Mülhausen i. E., Stadttheater. April 9.
- In der Badewanne*, farce in one act, by Julius Krammer and Fritz Lunzer—Wien, "Cabaret die Hölle." January 6.
- In eigenen Fesseln*, drama in one act, by S. D. Gallvitz—Bremen, Stadttheater. April 5.
- In Ropfers Apotheke*, farce in three acts, by Gustav Stoskopf—Strassburg i. Els., Stadttheater. November 27.
- Jesus*, theodrama, by Pastor Brakebusch; music by Theodor Eriker—Plauen, Stadttheater. April 21.
- Jhivatrate*, tragedy in two acts, by J. Berstl—Berlin, Neues Theater. September.
- Jiu-Jitsu*, farce in three acts, by Hermann Leikisch and Ferry Körner—Homburg v. d. H., Kurtheater. June 29.
- Johanninacht*, operetta in 3 acts, by Gustav Pickert and Franz Wagner; music by Gaston Margis (Curt Goldman)—Stettin, Bellevue-Theater. July 24.
- Jungfern von Bischofsberg, die*, comedy in five acts, by Gerhart Hauptmann—Berlin, Lessing-Theater. February 2.
- Justitia*, play, by Victor Goldberg—Bielitz, Stadttheater. December 5.
- Kaiser Otto III.*, drama, by Paul Schmidt—Elbing, Stadttheater. December 10.
- Katzen*, cycle of plays in one act, by Marie Madeleine (Baronin v. Puttkamer)—Nürnberg, Intimes Theater. March 17.
- Kindesretter, der*, comedy in one act, by Hans Tuerschemann—Pirna, Stadttheater. Sep. 29.
- Kleine Chevalier, der*, operetta, by Wilkner; music by H. Berté—Dresden, Centraltheater. November.
- Kleine König, der*, comedy in two acts, by Léon Xenroff—Nürnberg, Intimes Theater. November 16.
- Kleine Prinzessin, die*, operetta in three acts, by Karl Lindau; music by Bela v. Uj—Wien, Sommertheater in Venedig. May 5.
- Kleinen Hausgeister, die*, operetta in three acts, by Josef Sell and Viktor Krawani; music by Kurt Mey—Brünn, Stadttheater. January 19.
- Klub der Erlöser, der*, three plays in one act, by Herm. Bahr—Hamburg, Thalia-Theater. November 15.
- Kochstudenten*, extravaganza in three acts, by Gustav Klitscher—Kassel, Königl. Theater. February 14.
- Kollegen*, drama in four acts, by Prof. Dr. Adolf Vogeler—Hildesheim, Sommertheater. August 23.
- Kolonialpolitik*, comedy in four acts, by Ernst v. Wolzogen—Friedrichroda, Kurtheater. August 6.
- Komödianten*, scenes of theatrical life in four acts, by Robert Misch and Roda Roda—Wiesbaden, Residenz-Theater. March 16.
- Korallenkettlin*, drama in four acts, by Franz Dülberg—München, Volkstheater. April 19.
- Krieg*, dialogues in three parts, by Robert Reinert (Halgebauer)—München, Schauspielhaus. February 23.
- Kronprinz, der*, historical drama in five acts, by Hermann Anders-Krüger—Coburg, Hoftheater. September 1.
- Kuriert*, drama in three acts, by Eleonore Kretzschmer—Naumburg, Sommertheater. May 14.
- La Paloma*, a love play in four acts, by Felix Hübel—Leipzig, Altes Theater. Jan. 12.
- Lätitia Bonaparte*, historical play in one act, by H. A. Revel—Braunschweig, Hoftheater. March 18.
- Lebemann, der*, comedy, by Wilh. Wolters—Dresden, Schauspielhaus. November 3.
- Lebensfreude*, play in one act, by Viktor Celm—Riga, Stadttheater. January 22.
- Lebensretter, der*, operetta, by August Neidhardt—Wien, Lustspiel-Theater. Aug. 20.
- Ledigen Ulanen, die*, operetta in three acts, by Leo Fink and Theo Clement; music by Paul Kraus—Beuthen, Stadttheater. March 3.
- Leo Lasso*, drama in four acts, by Max Kretzer—Stettin, Bellevue-Theater. October 31.
- Lessing in Kamenz*, comedy in four acts, by H. Ritter—Würzburg, Stadttheater. March 9.
- Letzte Funke, der*, comedy in three acts, by O. Blumenthal and Kadelburg—Berlin, Königliches Schauspielhaus. October 7.
- Letzte Nacht, die*, drama in one act, by Max Schumm—Naumburg a. d. S., Stadttheater. August 26.
- Liebe*, play in three acts, by Paul Abel—Breslau, Sommertheater. August 5.
- Lieben ist Leiden*, play, by Max Hofmann—Passau, Stadttheater. December.
- Lieber bayrisch sterben —*, patriotic drama, by Karl Frey and Wilhelm Hagen—Erlangen, Stadttheater. May 2.
- Liebediplomatie*, comedy, by L. Wilh. Mannstädt—Altona, Stadttheater. March 21.
- Liebemüden, die*, drama in three acts, by Felix Dörmann—Wien, Deutsches Volkstheater. August 31.

- Liebesnest*, das, farce in four acts, by Robert Reinert—München, Volkstheater. August 10.
- Liebesquartett*, play in one act, by Leo Lenz—Hamburg, Thalia-Theater. November 18.
- Lockende Dämon*, der, dramatic ballad in three acts, by Julius Berstl—Bielefeld, Stadttheater. February 4.
- Löwenanteil*, der, a merry play in three acts, by Franz Koppel-Ellfeld—Wildbad i. W., Königliches Kurtheater. August 13.
- Lolotte*, comedy in one act, by Ernst Klein—Wien, Lustspiel-Theater. March 15.
- Lüge*, die, comedy in four acts, by Willi Redhardt and Norbert Innfelder—Bad Ems, Kurtheater. August 31.
- Lumpen*, die, drama in three acts, by Karl Marfeld-Neumann—Leitmeritz, Stadttheater. February 19.
- Lustige Salome*, die, comedy, by Walter La Porte—Düsseldorf, Schauspielhaus. August 18.
- Lustige Witwer*, der, musical farce, adapted after J. Freund, by C. Lindau and F. Anthony; music by several composers—Wien, Danzers Orpheum. February 9.
- Lyrische Tenor*, der, play in one act, by Felix Dörmann—Wien, Deutsches Volkstheater. August 31.
- Madame Chrysanthème*, play in one act, by A. L. Rosegger—Wien, Bürgertheater. March 23.
- Männer*, comedy in one act (from the cycle *Chinesen*) by Ewald Gerhard Seliger—Hamburg, Thalia-Theater. June 1.
- Märtyrer*, der, drama in four acts, by Gottfried v. Böhm—München, Münchener Versuchsbühne. April 16.
- Mahners Mühle*, farce in four acts, by Ernst Witte—Braunschweig, Hoftheater. May 6.
- Maternitas*, trilogy of one act plays, by Rud. Schlatterer—Luzern, Stadttheater. March 7.
- Maz und Moritz*, play for children in seven tableaux, by Bernh. Günther—München, Volkstheater. November 30.
- Mein Junge*, comedy in three acts, by Heinr. Vollrath-Schumacher and Arth. Lippshitz. Friedrichroda, Theater. August 20.
- Meine Gefährtin*, drama in three acts, by Camilla Theimer—Wien, Raimund-Theater. March 5.
- Meissner Porzellan*, comedy in four acts, by Hans Kahlenberg and Axel Delmar—Berlin, Neues Theater. February 8.
- Meisterdieb*, der, comedy in four acts, by Kurt Geucke—Breslau, Stadttheater. Nov.
- Méroé*, tragedy in five acts, by Wilh. von Scholz—München, Hoftheater. May 29.
- Methode Dr. Theer und Professor Feder*, burlesque in one act, after Edgar Allan Poe, by Franz Blei—Wien, Kleines Schauspielhaus. January 15.
- Mieze und Maria*, comedy in four acts, by Georg Hirschfeld—Berlin, Lessing-Theater. February 23.
- Milchmädchen*, das, operetta, by J. A. v. Walzel; music by Rob. Baraniecki—Sternberg, Saison-Theater. February 23.
- Milliardär*, der, operetta in three acts, by Art. Lippshitz and G. Okonkowski; music by Ferd. Grädl—Berlin, Central-Theater. Feb. 16.
- Mirabeau*, drama in three acts, by Karl A. Bernoulli—Basel, Intimes Theater. February 14.
- Mit reinen Händen*, drama in four acts, by Alfred Schirokauer—Nürnberg, Intimes Theater. March 23.
- Mit seinem Gott allein*, drama, by Ferd. von Feldegg—Wien, Raimund-Theater. Oct. 4.
- Mitternächtliche Besuche*, der, comedy, by Wilhelm Georg—Bremerhaven, Stadttheater. December 7.
- Moderne Diplomaten*, drama in four acts, by Kurt v. Neurode—Breslau, Schauspielhaus. February 16.
- Moderne Helden*, comedy in three acts, by Otto v. Meyen—Salzungen, Kurtheater. July 7.
- Moloch*, tragedy (unfinished), by Friedr. Hebbel—Charlottenburg, Schiller-Theater. April 18.
- Monte Carlo*, operetta in three acts, by Karl Lindau and F. Anthony; music by Ludw. Roman Chmel—Leipzig, National-Operetten-Theater. April 7.
- Moses*, tragedy in five acts and prelude, by Viktor Hahn—Nürnberg, Stadttheater. April 18.
- Mutter Célestine*, play in three acts, from the time of the revolution, by Frhr. v. Westenholz—Esslingen, Stadttheater. March 14.
- Nach dem neunten Thermidor*, play in one act, by Karl v. Freymann—Riga, Stadttheater. January 22.
- Namego*, drama in four acts, by L. L. Leser—Philadelphia, Deutsches Theater. Jan. 4.
- Narrenglanz*, drama in four acts, by Rud. Rittner—Berlin, Schiller-Theater O. March 2.
- Närrische Welt*, play in one act, by Otto Hinnerk—Berlin, Lessing-Theater. Nov.
- Neue Agent*, der, comedy, by A. Börckel—Mainz, Stadttheater. March 8.
- Neue Wille*, der, drama in four acts, by Walter Bloem—Berlin, Lustspielhaus. April 24.
- Niania*, play in one act, by M. v. Witte and G. v. Mottercamp—Wien, Kleines Schauspielhaus. December.
- Nicolaï*, *Oltean*, drama in four acts, by Ernst Klein—Wien, Raimund-Theater. Feb. 19.
- Nitokris*, drama in one act, by Adolf Fischer—Gmunden—Linz, Landestheater. Aug. 3.
- Notleine*, die, comedy in one act, by Raoul Auerheimer—Wien, Intimes Theater. July 10.
- Onkel Bernicke*, comedy in three acts, by Gust. Kadelburg—Berlin, Lustspielhaus. Nov.
- Pächterin v. Litchfeld*, die, comedy in three acts, by Max Mell—Berlin, Kleines Theater. April 15.
- Pan Padrowski*, drama in three acts, by Johannes May (Hans Majewsky)—Dessau, Ti-voli-Theater. August 29.
- Papa Schwerenöser*, operetta in three acts, by Adolph Rosée; music by Heinrich Platzbecker—Dresden, Residenz-Theater. Feb. 15.
- Parasiten*, comedy, by Georg Lutz—Luzern, Stadttheater. June.
- Pariser Schattenspiele*, five plays in one act (*Fif. die Beichte*, *Die Versuchung*, *Jugendfreunde*, *Associé*), by Felix Philippi—Wien, Kleines Schauspielhaus. March 7.
- Peter und Paul im Schlaraffenlande*, fairy tale, by Bodansky and Grünbaum; music by Franz Léhar—Hamburg, Neues Operetten-theater. December 7.
- Pfarrers Frühling*, des, play in four acts, by Ernst Witte—Halberstadt, Stadttheater. November 8.
- Philister*, comedy in three acts, by Johannes Wigand—Bremen, Stadttheater. Sept. 12.
- Politisch Lied*, ein, farce in three acts, by Marco Brociner and S. Fritz—Wien, Raimund-Theater. January 29.
- Poussierschlössl*, 's, operetta by Otto Find-eisen; libretto by Gaston Demme—Leipzig, Altes Theater. August 24.
- Priesterin*, die, drama in five acts, by F. Vollmer-Remlov—Berlin, Neues Theater. Jan. 29.
- Prinzess Bébé*, operetta by Louis Varney, libretto by Decourcelle and G. Berr—Leipzig, Neues Operetten-Theater. March.



- Prinzessin Herzlieb*, Christmas-play, by Erica Gruge-Lörcher—Hamburg, Deutsches Schauspielhaus. December 6.
- Prinzessin Tausendschön*, Christmas play, by Charlotte Graef; music by Carl Krüger—Frankfurt a. M., Albert Schumann-Theater. December 8.
- Prinzpapa, der*, operetta, by W. Jakoby; music by H. Lewin—Magdeburg, Wilhelmstheater. November 16.
- Professor Graden*, drama, in three acts, by Auer-Waldborn—Nürnberg, Intimes Theater. March 23.
- Protektionskind, das*, farce, by Alex. Engel and Aug. Neidhard—Wien, Bürger-Theater. October 4.
- Prüfung*, drama in four acts, by Frhrn. v. Westenholz—Esslingen, Stadttheater. March 8.
- Putzi*, comedy, by Gustav Falke—Altona, Schiller-Theater. October 22.
- Rabensteinerin, die*, drama in four acts, by Ernst v. Wildenbruch—Berlin, Königliches Schauspielhaus. April 13.
- Rache*, drama in one act, by Herm. Lekisch—München, Kleines Theater. October.
- Rätsel seiner Ehe, das*, drama in five acts, by Hugo Busse—Berlin, Luisen-Theater. May 30.
- Recht auf Treue, das*, satire in one act, by Ludwig Ganghofer—München, Kgl. Residenz-Theater. December 30.
- Recht der Liebe, das*, drama in four acts, by Marie Thiede-Paris—Frankenhausen a. Kyffhäuser, Neues Kurtheater. July 30.
- Rechte Weib, das*, play in one act, by Hedwig Dohm—Berlin, Lyceum-Klub. January 21.
- Rechtsfreunde*, drama in three acts, by Felix Knoll—Wien, Lustspiel-Theater. Feb. 19.
- Retter, der*, play in one act, by Josef Melbourn—Wien, Danzers Orpheum. March 16.
- Riquet mit dem Schopf*, fairy play in three acts, by Hans Sommer; libretto by Eberhard König—Braunschweig, Hoftheater. April 14.
- Rosen*, three plays of one act, by Herm. Sudermann—Wien, Hofburgtheater. October 3.
- Rote Leutnant, der*, play in three acts, by Herm. Kienzl and Ed. Goldbeck—Wien, Deutsches Volkstheater. October 10.
- Rumpelstilzchen*, fairy tale in four tableaux, by Rosa Dodillet—Berlin, Lortzing-Theater. November 23.
- Russalka*, comedy in four acts, by Gebhard Schätzel-Parasini—Potsdam, Königliches Schauspielhaus. February 10.
- Salome, die zweite*, musical farce in one act, by K. Karl and K. Strobl; music by Theob. Kretschmann—Wien, Lustspieltheater. June 11.
- Schach dem Wucher*, popular drama, by Franz Joh. Leitner—Wien, Arbeiter-Theater. November.
- Schelmenstreiche*, musical farce, by Heinrich Justus and E. Korten—Elberfeld, Stadttheater. October 11.
- Scherz, Satire, Ironie und tiefere Bedeutung*, comedy in three acts, by Chr. D. Grabbe—München, Schauspielhaus. May 27.
- Schicksal*, drama in three acts, by Ernst Fischer Planer—Neu-Ruppin, Sommertheater. August 30.
- Schlafende Prinzess, die, oder die Zauber-muschel*, musical play; libretto by Georg Kiesau; music by Aug. v. Othegraven—Köln, Stadttheater. April 21.
- Schloss Hochstein*, drama in four acts, by H. Oberstädter—Zweibrücken. April 16.
- Schneeweissen und Rosenroth*, fairy tale, by Gustav Thiess; music by Arthur Peisker—Berlin, Central-Theater. December 14.
- Schwäne am Lande*, drama, by Marie Eugénie delle Grazie—Essen, Stadttheater. Oct. 6.
- Schwarze Hofmännin von Böckingen, die*, drama by Wilhelm Klink—Heilbronn. October.
- Schwertkämpfer, der*, tragedy in one act, by Otto Manz—Hannover, Königliches Theater. September 24.
- Scirokko*, scenes of Florentine artists' life, by Dr. Hans Barth—Wiesbaden, Residenz-Theater. June 8.
- Seele*, by Dr. A. Roselli—Mainz, Stadttheater.
- Sein Recht*, comedy in one act, by Wilh. Arminius—Weimar, Hoftheater. April 11.
- Seine Hoheit*, comedy in three acts, by Frhr. v. Schlicht and Walter Turczinski—Stettin, Bellevue-Theater. October 6.
- Selige Vinzenz*, operetta in three acts, by Alex. Landsberg and L. Stein; music by Raoul Mader—Wien, Karl-Theater. January 31.
- Sie ist ihm treu!* farce in one act, by Adolf Glass—Wien, Bürgertheater. March 12.
- Sie und ihr Mann*, musical farce in three acts, by Bernh. Buchbinder; music by Rud. Raimann—Wien, Raimund-Theater. April 5.
- Sommernacht*, by Ludwig Ganghofer—Wien, Hofburg-Theater. October 26.
- Sonnenwende*, drama in four acts, by Helene Gräfin zu Leiningen—Friedrichroda, Kurtheater. September 5.
- Spätherbst*, play in four acts, by Erich Brunnemann and W. Werthmann—Colmar, Stadttheater. November 26.
- Speddy's Kompagnon*, comedy in two acts, by Paul Busson—Wien, Kleines Schauspielhaus. March 27.
- Sprengstoff*, drama in one act, by Hans Türschmann—Pirna, Stadttheater. September 29.
- Spritztour, die*, farce in three acts, by W. Jacoby and G. Cords—Wiesbaden, Residenz-theater. November 30.
- Staatsanwalt Alexander*, drama in four acts, by Karl Schüler—Posen, Stadttheater. April 1.
- Staatsminister, der*, drama of the "wild years" in three acts, by Joh. Heinr. Reitz—Nürnberg, Intimes Theater. April 6.
- Stadtbühnen, das*, drama in three acts, by Rudolf Greinz—Wien, Raimund-Theater. January 5.
- Stadtschreiber, der*, play of the "good old times," by Anton Freytag—Linz, Landes-theater. February 28.
- Stärkere Leben, das*, three one-act plays, by Hans Müller—Wien, Raimund-Theater. November 30.
- Stein 1806—1813*, play, by Eberhard König—Jena, Lutherfestspiel-Verein. May 17.
- Steinbäuermühl, der*, drama, by Erwin Plak —Klosterneuburg, Sommertheater. Sept. 14.
- Stumme Sieger, der*, drama in three acts, by Felix Dörmann—München, Residenz-Theater. January 26.
- Sünde*, drama in one act, by Bertha Friedländer—Wien, Bürgertheater. March 12.
- Süsse Gift, das*, farce, by Leopold Thurner—Berlin, Theater der Königlichen Hochschule für Musik. October 25.
- Tägliche Leben, das*, drama in two acts, by Rainer Maria Rilke—Breslau, Lobe-Theater. May 5.
- Tagebuch einer Verlorenen, das*, play in five acts, by Wolf v. Metzsch-Schilbach—Berlin, Central-Theater. August.
- Tandaradei*, comedy in one act, by Ludwig Huna—Kleines Schauspielhaus. Jan. 9.
- Tanzhusar, der*, farce in three acts, by Wilhelm Jacoby and Harry Pohlmann—Wiesbaden, Residenz-Theater. January 12.
- Theateretei*, comedy, in one act, by Franz Kabel—Weimar, Hoftheater. December 27.
- Tiefe Natur, die*, comedy in one act, by Hermann Bahr—Hamburg, Thalia-Theater. November 14.



- Tolle Streiche*, merry comedy for children, with songs; libretto and music by Fritz Kuhlbrodt—Guben, Stadttheater. March 9.
- Toller Streich*, ein, farce in one act, by Hans Tuerschmann—Pirna, Stadttheater. September 29.
- Tolles Mädel*, ein, musical farce with a prelude, by Kurt Knaatz and H. Stobitzer; libretto by Wilhelm Stark; music by C. M. Ziehrer—Wiesbaden, Walhalla - Theater. August 24.
- Turmbau zu Babel*, der, extravaganza in three acts, by Julius Mehler and Ernst Bertram—Hannover, Residenz-Theater. April 13.
- ... *Und hätte der Liebe nicht!* ... German historical drama in three acts, by Bruno Wagener—Hannover, Deutsches Theater. April 6.
- Unfehlbare Wissenschaft*, die, comedy in one act, by Karl Hans Strobl—Wien, Kleines Schauspielhaus. March 27.
- Ungeheuer*, das, in three acts, by John Lehmann—Berlin, Neues Theater. November.
- Ungeratene Kinder*, comedy, by Paul Lindau—Hamburg, Thalia-Theater. October 15.
- Unser Herr Pfarrer*, drama in four acts, by Irma Kroneck (Louise Müller)—Nürnberg, Volkstheater. March 1.
- Unser neues Stubenmädel*, farce, by Bernhard Buchbinder—Wien, Deutsches Volkstheater. August 10.
- Unsere blauen Jungens*, musical play in three acts, by M. Schönau and Arth. Lippschitz; music by Heinrich Vollrath-Schumacher—Berlin, Central-Theater. September 21.
- Unter dem Totenkopf*, patriotic drama in five acts, by Otto Elster—Braunschweig, Hoftheater. May.
- Vae victoribus*, drama in one act, by Adolf Glass—Wien, Bürgertheater. March 3.
- Vater Morgana*, comical scene in one act, by Gustav Pickert—München, Lustspielhaus. February 23.
- Vaterland*, one act, by Jul. Riffert—Leipzig, Schauspielhaus. October 19.
- Veleida*, tragedy, by Julius J. Hirsch—Teplitz, Stadttheater. April 13.
- Vera Violetta*, operetta, by Leo Stein; music by Edmund Eysler—Vienna, Apollo-Theater. December 7.
- Volksveredler von Knattershausen*, die, comedy by Theo. Malade—Stettin, Bellevue-Theater. December 1.
- Vom anderen Ufer*, three plays of one act, by Felix Salten—Berlin, Lessing-Theater. October 16.
- Vor dem Ende*, drama in one act, by Alexis Freund—Wien, Neue Volksbühne. December.
- Vor hundert Jahren*, drama in two acts, by Carl Biberfeld—Breslau, Schauspielhaus. January 27.
- Vorgesetzte*, drama of military life in five acts, by Ella Triebnigg—Wien, Raimund-Theater. October 18.
- Waffen nieder*, die, comedy, by Bruno Jacobsohn and L. Bruckner—Berlin, Neues Theater. October 8.
- Wahre Gesicht*, das, tragedy in five acts, by Max Halbe—Hamburg, Deutsches Schauspielhaus. October 9.
- Walzertraum*, ein, operetta in three acts, by Oskar Strauss; libretto by Felix Dörmann and Leopold Jacobson—Wien, Carl-Theater. March 2.
- Wasunger Krieg*, der, comedy by Anton Orhorn—Chemnitz, Stadttheater. October 3.
- Weihnachtsabend*, a Christmas comedy, by Alhini—Agram, Kroatiches Landestheater. December.
- Weg zum Erfolg*, comedy, by Maximilian Böttcher—Altona, Stadttheater. October 5.
- Wer führt die Braut heim?* farce in one act, by E. v. Gussmann—Schleswig, Stadttheater. June.
- Witwe von Ephesus*, die, grotesque in one act, by Julius Berstl—Jena, Stadttheater. November 28.
- Wo die Liebe hinfällt*, musical farce in three acts, by Jean Kren and Arthur Lippschitz; libretto by Alfr. Schönfeld; music by Max Schmidt—Berlin, Thalia-Theater. April 20.
- Wozu der Lärm*, farce in three acts, by Annie Neumann-Hofer—Berlin, Lortzing-Theater. February 6.
- Zertretenes Glück*, farce in five acts, by Hugo Busse—Berlin, Luisen-Theater. July 1.
- Zirkusnonne*, die, comedy in four acts, by Adolf Franke—Hamburg, Thalia-Theater. April 18.
- Zu Strassburg auf der Schanz*, drama in three tableaux, by Wilhelm Schindler and Arno Hach—Leipzig, Battenberg-Theater. July 2.
- Zum Heile der Menschheit*, play in four acts, by Hans von der Woernitz and Karl Weiss—Nürnberg, Intimes Theater. December 29.
- Zuvorgekommen oder Der lange Kerl*, comedy in three acts, by Jean Clairmont—Berlin, Luisen-Theater. February 6.
- Zwei Welten*, tragedy in one act, by Harms—Hamburg, Schiller-Theater. September 14.
- Zweierlei Tuch*, musical farce in four scenes, by Rudolf Krassnigg; music by Gothov-Grüncke—Wien, Raimund-Theater. January 19.
- Zwischen Ja und Nein*, comedy, by Oskar Bluementhal—Berlin, Neues Schauspielhaus. December 23.

## LEGAL CASES OF THE YEAR.

## JANUARY.

15. In the Court of Appeal, before the Master of the Rolls and Lords Justices Cozens-Hardy and Moulton, the case of *Grant v. Mouillot*—an application by the defendant for judgment or new trial in an action brought to recover damages for breach of contract—was heard. At the trial (before Mr. Justice Phillimore and a special jury) the jury found for the plaintiff, with £192 damages. Mr. Harold Morris set out the facts of the case. He said that in 1905 defendant mentioned to the plaintiff, who at that time was acting in *Joseph Entangled*, the fact that he hoped to bring out a play written by himself in collaboration with his Honour Judge Parry called *What the Butler Saw*. The result of that conversation was that the plaintiff played the part of Jack Barrington when the piece was brought out at Dublin, and also elsewhere in the provinces. After the play was produced Mr. Mouillot said that he hoped Mr. Grant would keep himself disengaged so that he would be free to play the same part if a theatre could be secured in London for a run of the piece there. There was ultimately some correspondence in which this offer was repeated, but just before the play was being rehearsed for its production at Wyndham's the defendant wrote regretting that he could not offer the plaintiff the part in London, "much as he personally would have liked to do so, but the syndicate running it will have a London name and an Irishman." In these circumstances the plaintiff claimed damages. It was submitted by counsel that the verdict and judgment for the plaintiff could not stand. There was not a concluded contract upon which the plaintiff could sue; alternatively, if it was held that there was, then that it had not been broken by the defendant, because it was an offer to give the plaintiff a part if he produced the play in London. As a matter of fact, the London and Manchester rights had been sold to a syndicate, and it was by the syndicate that the play was produced at Wyndham's. He also submitted that the damages were excessive. Mr. Spencer Bower, K.C., and Mr. Colam, for plaintiff, contended that there was ample evidence to support the verdict. The Master of the Rolls, in giving judgment, said the question the Court had to decide was really in a very small compass, and turned on whether the alleged contract as evidenced by the correspondence was a concluded contract which, if broken, would give the plaintiff a right to maintain the action. He was prepared to accept the letters as evidence of a concluded contract. It was the duty of the Court, when a contract was proved, to say what construction should be put upon it. In his opinion the words in the letter, "If I produce the play myself in London," limited the defendant's offer to plaintiff to the production of the play in London over which production he himself had the control over the distributing of the parts. Now, the play was, in fact,

brought out by a syndicate, and although the defendant was the lessee and managing-director of it, nevertheless the evidence as to his having the giving out and allotting of the parts was all the other way. On that view of the contract the condition precedent to the plaintiff's right to sue had not been fulfilled, and therefore the non-engagement of the plaintiff did not render the defendant liable to him in damages. The verdict entered for the plaintiff could not stand. It must be set aside, and judgment instead entered for the defendant with costs, here and below. The Lords Justices concurred. The appeal was accordingly allowed.

16. In the Westminster County Court the case of *Everette v. The Theatre Royal, Drury Lane*, came on for hearing, and was an action by the plaintiff, Alfred Everette, a tenor singer, to recover from the defendants a fortnight's salary in lieu of notice. The case for the plaintiff was that in August last year he saw an advertisement for six tenors and six basses to appear in *The Bondman* at Drury Lane. He was engaged as a tenor, and signed an agreement, but at the end of the first month he was dismissed with one week's notice, whereas he contended that under the terms of his contract and in pursuance of the customs of the profession he was entitled to a fortnight's notice. The plaintiff conducted his case in person, and said that when he signed the contract it provided that after two weeks' service he was liable to be dismissed with a week's notice, but that after being in the defendants' employ for a month he was, by the usages of the profession, entitled to a fortnight's notice. He further contended that the contract had been tampered with after he had signed it by the addition of the word "four" for "two" weeks. In cross-examination, the plaintiff said that when he signed the agreement he did not carefully read the clauses in it, but he was always under the impression that he was entitled to two weeks' notice. For the defence, Mr. Ernest D'Auban, stage-manager at Drury Lane, was called, and said the plaintiff signed the contract in question in his presence, and there was absolutely no truth in the suggestion that any alteration was made to it after it was signed. The learned Registrar, who tried the case, said the plaintiff had not satisfied him that any fraudulent alteration had been made in the contract, and therefore judgment would be for the defendants, with costs. Counsel for the defence said that a serious charge had been made against the defendants in this case, and on that ground he asked for counsel's fee to be allowed, as the case now resolved itself into one of considerable importance. The Registrar said he did not think he ought to make the order, but counsel could, if he thought fit, apply to the judge on the question.
25. In the Court of Appeal, before the Master of the Rolls and Lords Justices Cozens-Hardy and Moulton, the defendant in the



case of *Glinseretti v. Rickards* applied for judgment or new trial on appeal from a verdict and judgment entered for the plaintiff at the trial of the action, before Mr. Justice Phillimore and a common jury. The plaintiff, Mr. Ferdinand Glinseretti, was the manager and organiser of a troupe of acrobats known as the Glinserettis, and he sued the defendant, Mr. Harry Rickards, to recover damages for an alleged breach of contract. The defendant denied liability. The plaintiff's case was that his troupe had been engaged by the defendant under an agreement in writing made October 4, 1899, to fulfil an engagement in Australia for twenty-four weeks certain from May 15, 1902, with the option to defendant of a further engagement of £75 a week. The troupe was to have passage money out and back, and travelling expenses in Australia. In February, 1902, the defendant refused to carry out the contract on the ground that the troupe was not then composed of the identical members who comprised it when the contract was made. At the trial the jury found for the plaintiff with £500 damages. The defendant now appealed. Mr. Dickens, K.C., having stated the facts, submitted that so soon as the defendant became aware that the troupe had broken up which he had engaged to appear in Australia he acquired an option to cancel the contract. Lord Justice Moulton asked if the death of a member or the inability of a member from accident to go on performing would render the contract voidable on the ground just stated by the learned counsel. It seemed to him that it would be very hard if it were so. Mr. Dickens replied that the death or disablement of a leading member would certainly make the contract voidable at the option of the party who had engaged the company. Of course, if the member was a mere super the change would not, from a business point of view, alter the troupe. The whole thing was this, that members of a company who had acted together for a long time acquired a neatness and finish which could in no other way be obtained. To a manager that was all important; that made the turn a first-rate turn, and he was justified in cancelling the engagement if new hands were brought in. The Master of the Rolls pointed out that the plaintiff's engagement was not to begin until May 15, 1902, and that the notice repudiating the contract was given by the defendant in the January or February previous. As a matter of law, could the defendant to an action based on breach of contract plead that the plaintiff, when the time for him to fulfil his part of the contract arrived, would not be in a position to perform it, and did that fact justify the defendant in repudiating it there and then? Mr. Dickens replied that that raised a difficult question of law, which on the invitation of their lordships he argued. The Master of the Rolls asked Mr. Duke, K.C., to deal with this point. Mr. Duke submitted that the defence put forward by the defendant was no defence to the claim. If the plaintiff had died that would have been a defence, or if the plaintiff had come under some legal disability, which rendered performance on his part impossible. But here there was nothing which in law could be pleaded as establishing the impossibility of

the contract being kept on his part when the time of performance arrived. The Master of the Rolls then gave judgment. He said that while the defendant was in America somebody told him that the Glinserettis had been disbanded at Swansea, and that although Mr. Glinseretti had reorganised the troupe and had put in artists to fill up the places of the three who had left him, the new troupe was not up to date. The defendant thereupon decided to cancel the engagement for them to appear at his music-hall in May, 1902, and ultimately it was cancelled in the January or February of that year. The question was whether he was entitled in these circumstances to cancel the contract. That depended upon what were the rights of the parties. His Lordship came to the conclusion that as the terms on which the defendant cancelled the agreement were absolute from the date when the plaintiff received that notice, he (plaintiff) was absolved from any liability in law from attempting after that date to perform his part of the contract. The defendant therefore had put it out of the plaintiff's power to show whether, when the time for him to perform the contract came, he would or would not have been in a position to show that the conditions precedent had all been fulfilled by him. That being so, it was no defence to an action based on breach of contract for the defendant to set up a plea that the plaintiff when the time came would not in all probability have been able to fulfil his part of it, because at the date of the repudiation his liability to do so had not arisen. The plaintiff was, therefore, entitled to keep the verdict and judgment entered for him at the trial. The Lords Justices concurred, and the appeal was accordingly dismissed, with costs.

25. At the Chancery Court of Lancashire, St. George's Hall, Liverpool, Vice-Chancellor Leigh Clare heard an application in behalf of Mrs. Newell, proprietress of the wooden portable theatre at Ormskirk, for an injunction restraining the Ormskirk Urban District Council from pulling down or interfering with the building.—Mr. R. Cunningham Glen and Mr. Courthope Wilson (instructed by Messrs. Brighthouse, Ryland and Co., Liverpool) appeared for the applicant, and Mr. John Rutherford and Mr. Gardner (instructed by Mr. F. C. Hill) represented the Ormskirk Council.—Mr. Cunningham Glen, for the applicant, stated that the nature of the action was a claim in which an injunction was claimed by Mrs. Newell, who was the owner of a portable theatre, to restrain the Ormskirk District Council, who were the legal authority for the district of Ormskirk under the Public Health Act of 1875, from executing a threat which had been made to pull down or remove that portable theatre, which was erected in a field in Hants Lane, in the district of the local authority. The theatre was alleged by the defendants to be a building to which the building bye-laws of the Council applied, and also to be a building within the meaning of the section of the Public Health Amendment Act, 1900. The matter came before his Honour on a previous occasion, while he had also seen the premises for himself.—The nature of



the structure was a portable theatre. It was so constructed that it could be easily erected and easily taken to pieces again for the purpose of travelling from one place to another. The plaintiff was a lady who had owned the structure for the last eight years, and her father for seventeen years before her, and during that time had been in the habit of travelling about the country to different places, the length of time she stayed at any place depending upon the patronage accorded to the entertainment. With regard to how the theatre came to be erected at Ormskirk, the plaintiff on September 7 applied to the justices for a license to erect that structure upon a field within the district of the Ormskirk Urban Council, and obtained a license for a period of three months. The discretion of the licensing authority was absolutely unfettered. They required to know the nature of the thing for which it was proposed to be used, and exercised that discretion after having had the matter explained or having seen the premises themselves, and would take care they did not license improper structures. The license being granted, plaintiff carried on her entertainment at the theatre, and nothing was heard with regard to any suggestion from anybody that plans or any application were necessary to the Urban District Council. Finding that the patronage she received justified her in continuing her stay longer than she would otherwise have done, plaintiff applied on December 7 last for a continuance of the license for another three months. Opposition was then made for the first time by Mr. E. R. Glover, of Ormskirk, who appeared in behalf of the Working Men's Institute, a kind of rival establishment—but not of the same nature of the theatre—in which entertainments were given. Mr. Glover objected on the grounds that the building ought to have been sanctioned, before it was erected, by the local authority, and it had not been so. The chairman of the justices, however, overruled the objection and granted the license for a further three months. It was significant that shortly after this Mr. Draper, who was Mr. Glover's managing clerk, was partly responsible for a meeting of the Urban District Council being called, which was held on December 11, specially to consider the question as to whether plans should have been deposited or not. A resolution was come to whereby Mrs. Newell was called upon to show cause, under the Public Health Act, why the building should not be pulled down. Accordingly, on December 21 she, represented by Mr. R. W. Brighouse, appeared before the Council and explained the character of the building, and gave the assurance that it was not her intention to stay longer than the expiration of the then current license. The theatre was in no sense a permanent building to which the Building Acts or bye-laws could possibly apply. Notwithstanding that assurance, all that the District Council would do was to ask Mrs. Newell to enter into a bond binding her to remove the building when called upon to do so. Mrs. Newell's solicitors advised her that such a bond would be prejudicial to her interests. The Council were not satisfied, and afterwards passed a resolution to the effect that if the structure was not removed in

seven days it would be pulled down. That resolution amounted to a threat on the Council's part to pull the theatre down, and subsequently an interview took place between the Clerk and Mr. Brighouse, in which the latter was informed that that was the intention of the District Council. The question his Honour now had to consider was whether they were justified in making that threat, and whether they had power to proceed with it. The power under which the Council sought to act was Section 157 of the Public Health Act, 1875, which enacted that "every urban authority may make bye-laws with respect to the following matters: With respect to the structure of walls, foundations, roofs, and chimneys of new buildings, for securing stability and the prevention of fires, and for purposes of health." The bye-laws made in 1881 by the Ormskirk District Council with respect to new streets and buildings provided that "A person who shall erect a new building shall not construct any foundation of such building upon any site which shall have been filled up with any material impregnated with fecal matter, or impregnated with any animal or vegetable matter, or upon which any such matter may have been deposited, unless and until such matter shall have been properly removed by excavation or otherwise from such site," and "Every person who shall erect a new domestic building shall cause the whole ground-surface or site of such building to be properly asphalted, or covered with a layer of good cement concrete, rammed solid, at least four inches thick."

## JUDGMENT.

His Honour, in summing up the case, said that Mrs. Newell was the owner and user of what he might describe as a travelling theatre. She and her father before her had been in the habit of travelling about the country giving theatrical exhibitions for the last twenty-five years. She had stated that the theatre had never been located in any one place for more than five months or less than three weeks at a time. Having described the building as he found it, the Vice-Chancellor alluded to the fact that Mrs. Newell had told him—and he had not the slightest reason to doubt it—that her intention was to stay there for a short period—as long as she found she was patronised by the public of Ormskirk—and that she intended to go on to Skelmersdale. In his opinion the nature of the building and the use to which it was put was exactly the same as in the Ebley case. The District Council in the case referred to took it to the court for the purpose of having determined whether the building was a building which justified the decision of the magistrates in dismissing the application of the District Council. He held that that was the very point he had to decide. It was the decision of the Divisional Court, and it was binding upon him as a decision of a Court of equal jurisdiction with his own, and one he would follow. In the authorities cited by Mr. Glen the question whether the building was a permanent building or only a temporary one had always been treated as most material. He was satisfied in that particular case that the building was put up for a temporary purpose, that it was not intended to remain there perma-

nently, and that it was the duty of the District Council to take care of permanent buildings and not mere casual buildings. The question as to whether the building was safe for the public to go to and in regard to the danger of fire was not merely one for the District Council, but was a matter to be considered when the persons requiring to give public performances made their application to the licensing authority. In that case Mrs. Newell obtained an original license on September 7 and a renewal on December 7. He must take it that the magistrates—whom he had been told had viewed the premises—were satisfied as far as the safety of the public was concerned, and also in regard to the danger from fire, and were satisfied that the building was one for which they could properly give a license. Under those circumstances he decided in favour of Mrs. Newell against the Council. He would make a declaration that the building was not one that came within the meaning of the bye-laws, and could not be interfered with by the Council. He also granted the injunction applied for.

## FEBRUARY.

1. At the Devon Assizes, Hermon Ward Larcher, amusement caterer, of Hammersmith, claimed £460 damages from Mrs. Chichester for breach of contract in respect of a lease of land for show purposes.—Mr. Larcher said he had proposed setting up a toboggan slide, a hall of mirrors which showed the visitors in ten thousand shapes, kiosks, and an electric shooting gallery. He estimated that his profits would have been 140 per cent.—The jury awarded £250 damages.
1. In the Court of Appeal, before the President of the Probate, Divorce, and Admiralty Division, Lords Justices Farwell and Buckley, came up the case of *Gillet v. Barrasford*. The plaintiff originally brought an action for damages against Mr. Barrasford for breach of contract. Heard in the Westminster County Court, a verdict had been given for the plaintiff for £90. The Divisional Court later had affirmed that decision. Mr. Barrasford now appealed against this decision. A contract had been made between the Gillett troupe and Mr. Thomas Barrasford in which the former were engaged, among other places, to appear at the Lyceum for four weeks. The contract contained the clause:—"In the event of the proprietor closing any theatre through damage by fire, or other unforeseen circumstances, or in consequence of any strike of workmen in the district of any theatre, or for any other reason whatever in their absolute discretion, then this contract shall be cancelled and void so far as it may relate to any such theatre." The troupe appeared for one week out of the four they were engaged for at the Lyceum, when a letter was received from Mr. Barrasford saying that owing to extensive structural alterations required for the production of the ballet *Excelsior*, the hall would be closed during the months of July and August.—The President gave judgment dismissing the appeal. He said it seemed to him that the plaintiff (respondent) was entitled to succeed unless the defendant (appellant) could prove facts which brought him within the clause cited. One of those

facts was that the proprietors closed the theatre, of which there was no evidence, and the other was that the causes referred to in the clause covered the reason for the theatre being closed. It was obvious that the word "proprietors" referred to the persons who were really the proprietors of the theatre, and when the clauses were considered in that light the words as to closing might be taken as referring to closing under circumstances which were not brought about by the mere action of the defendant himself.—Lord Justice Farwell agreed. The onus was upon the defendant to prove that the proprietors had closed the theatre. The contract mentioned about twenty theatres in Paris, Scotland, and England, and obviously he could not be proprietor of them all.—Lord Justice Buckley also agreed. If admissions had been made as to facts before the county court judge he thought this case might have assumed a very different aspect. It seemed to him that Clause 20 would be satisfied if there was a *bona-fide* reason for closing, but it need not be a matter of which the proprietors had any control. The words "or for any other reason whatever in their own absolute discretion" meant, in his view, that the proprietors must close for a reason which must be a reasonable cause. But the defendant must suffer because he failed to prove any of the facts which would allow that contention being pressed on the Court with success. In the Court of Appeal, before the Master of the Rolls, Lord Justice Cozens-Hardy, and Lord Justice Fletcher Moulton, Mrs. Florence Burr applied for a new trial of her action against the Theatre Royal, Drury Lane, Limited, heard before Mr. Justice Grantham and a jury.—Mrs. Burr signed a contract to appear in the chorus of the pantomime *The White Cat*, and the contract contained a clause excepting the company from liability under the Employers' Liability Act, 1880, and from the negligence of any person in the service of the company. On January 24, 1905, at a *matinée* performance, when leaving the stage to go to her dressing-room something fell on her head—a piece of scenery, it was alleged—and rendered her insensible. Part of her dress consisted of a brass helmet or crown surmounted by a ball fixed to the helmet by a spike.—At the trial the defendants submitted that the action could not be maintained, as the alleged negligence was that of a fellow-worker, a scene-shifter, and that the doctrine of common employment therefore applied. Mr. Justice Grantham, while sympathising with the plaintiff, upheld the defence, and judgment was entered for the defendants.—The Master of the Rolls, in dismissing the appeal, confirmed the attitude of Mr. Justice Grantham in the Court below in applying the doctrine of common employment to the case. The plaintiff came within the principle which was the basis of the doctrine of common employment. The doctrine of common employment was, in truth, only an instance of the principle that a person who put himself in juxtaposition to other persons must be taken as having accepted the risks arising therefrom, and out of that relation immunity arose. It was said that the employees of the plaintiff was not within the same class of employment as that of the person whose negligence was alleged to have caused the injury.



There was a fallacy in that. There might be a distinction between the relative positions of two persons so that they were not fellow-labourers. That, however, was not the question. The question was whether the employment was accepted upon the terms that the employed undertook the risk of injury from the negligence of another employé. It was a fundamental principle of law that, when once the relation of employer and employed was established, the non-liability of the employer to his servant for injury caused by the negligence of a fellow-servant came into existence. That was a rule of law, whether the agreement of service was in writing or not; and it applied unless it was excluded by the agreement, and it was not excluded by a clause in the agreement which dealt with some other rights and obligations of the parties. The plaintiff was, therefore, left in the unfortunate position of having accepted the risk of injury caused by the negligence of a person who could be described as a fellow-servant. There was no evidence that the injury to her was caused by the negligence of anyone who could not be described as coming within the category of fellow-servants. The appeal, therefore, failed.—Lord Justice Cozens-Hardy and Lord Justice Fletcher Moulton were of the same opinion.

14. In the King's Bench Division, before Mr. Justice Jelf, the case of *Cowan v. the Sun Newspaper, Limited*, was called.—Mr. Brandon said he appeared for the defendants, and the action was one brought against them for a libel published in the *Sun* newspaper last March. The plaintiff was Mr. Samuel Cowan, known on the music hall stage as Sam Mayo, and he complained that the words published suggested that he had been singing immoral songs. The defendants said they had no intention of conveying such an impression, and if the words were capable of such an interpretation the defendants wished unreservedly to withdraw them, and to express their regret for having published them.—Mr. Whateley, who appeared for the plaintiff, said his client did not bring the action with the view of making money out of it, and as the words were unconditionally withdrawn and regret expressed for their publication, he, with the approval of his lordship, was prepared to consent to the record being withdrawn.—The record was thereupon withdrawn.

15. Before his Honour Judge Woodfall, in the Westminster County Court, the case of *Allen v. Arthur* was heard, and was a claim by the plaintiffs, Messrs. David Allen and Company, theatrical printers, to recover payment in respect of printing work done to the order of the defendant, Donald Arthur, who was described as a dramatic agent carrying on business at 434, Strand. The defendant did not appear, and his Honour directed that he should pay the debt by instalments of £1 a month, and that, in default of payment, he should be committed to prison for seven days.

21. In the Westminster County Court, his Honour Judge Woodfall tried the case of *Harvey v. the Tivoli, Manchester*, in which the plaintiff, Mr. Dennis Harvey, sued the defendants, proprietors of the Tivoli music hall, Manchester, to recover damages for breach of contract.—Mr. Ernest Williams was counsel for the

plaintiff, and Mr. Stephen Lynch appeared for the defence. Mr. Williams, in opening the facts of the case, said the plaintiff was the proprietor of a troupe which was known in the music-hall world as the Harvey Boys, and his claim was for one week's salary (£32 10s.) as damages for breach of contract. In October, 1903, said counsel, his client entered into a contract with the defendants' manager by which his troupe was to appear at the Tivoli, Manchester, for one week in October of 1906. In the interval between 1903 and 1906 one of the troupe (Edward Harvey) died, but his place was filled up by another performer. In October, 1906, bill matter was sent on, but at the last moment a wire was received from the defendant manager saying that the contract was off in consequence of the death of Edward Harvey. On October 22 plaintiff wired to the London office to the effect that he was in Manchester with his troupe, and was ready to fulfil his contract, but, in spite of that, he was not allowed to do so, and consequently they were idle for that week. The plaintiff, Mr. Dennis Harvey, said the defendant manager had seen their acts before and no question was asked as to the *personnel* of the troupe. In August, 1906, his brother Edward died, and his place was filled up by another performer. There was no depreciation in the performance, however, and, in fact, they had obtained better salaries since that date, and Mr. Wilkes was the only manager who had objected to them. In cross-examination the witness admitted that he and his late brother Edward were the principal components of the show, but his case was that it was as good now as it ever was, and that they were getting higher salaries.—For the defence Mr. Charles Andrew Wilkes, managing director of the Tivoli, Manchester, said as he regarded the late Edward Harvey as the most clever comedian of the Troupe he declined to allow them to appear until he was given an opportunity of seeing what kind of a show he was going to have. As a matter of fact, he did not hear of the death of Edward Harvey until after the bill matter had been sent in. He did not suggest that the plaintiff's show was not as good as ever it was, and it might even be better, but his contention was that it was not the same troupe which he contracted for, and that he was not compelled to accept it until he had seen the kind of show which he was paying for.—In giving judgment his Honour said the case was absolutely clear to his mind, and he did not wish to hear any argument upon it. The evidence of Mr. Wilkes was conclusive on the point. His contention was that his contract was with the Harvey Boys, which consisted of the plaintiff, his late brother Edward, and a younger boy. The brother Edward had died, and his place had been filled up by another performer, but it did not follow that Mr. Wilkes was bound to accept the troupe in its changed conditions. He (the judge) had not the slightest doubt that the defendants engaged Dennis and Edward Harvey, and that they were entitled to reject a substitute; therefore, judgment would be for the defendants with costs.—Stay of execution was granted, pending an application for leave to appeal. [See appeal June 7.]



## MARCH.

- 6 At the Otley County Court, before Judge Bompas, Miss Violet Russell sued Andrew Robertson, proprietor of the Pavilion, Ilkley, for £10, one month's salary. Plaintiff said that she was engaged by the defendant for one month at a salary of £10, but she was not allowed to appear.—Mr. E. Fletcher, who defended, said the plaintiff did not come up to her representations in her reply to the advertisement for a soubrette.—His Honour said no one should engage anyone for a position without first ascertaining that he or she could carry out the duties satisfactorily.—He found for the plaintiff for the amount claimed, with costs.
- 8 Before his Honour Judge Woodfall, in the Westminster County Court, the case of Ginnett and Day was tried, and raised a question of some importance as to agents' charges for commission. The plaintiff was Mr. Claude Ginnett, and he sued the defendant, Mr. Harry Day, a variety agent carrying on business at Effingham House, Arundel Street, Strand, and Mr. Lucas, who was described as the proprietor of the Hastings Hippodrome, to recover the sum of £11 14s., which he alleged had been wrongfully deducted by way of commission in respect of a week's engagement at the Hippodrome, Hastings.—Mr. Lincoln Reed was counsel for the plaintiff, and said that early in last year his client entered into a contract with the defendant to produce his sketches at the Hastings Hippodrome for one week on a profit-sharing system, under which the plaintiff was to take 60 per cent. of the profits and the defendant 40. The engagement was duly carried out, and the takings amounted to £166, out of which sum £56 was paid to the artists. The defendant had charged his commission, and deducted it from the salaries of the artists, and not being content with that, and in spite of the profit-sharing agreement, he had deducted 10 per cent. commission on the plaintiff's share of the proceeds, and it was for the recovery of that amount that the plaintiff now brought this action.—His Honour, in giving judgment after a very lengthy hearing, said he should find as a fact that there was no agreement on the part of the plaintiff to pay commission, and that therefore the defendant was not entitled to deduct the amount he had done from the plaintiff's share of the profits. It followed, therefore, that there would be judgment for the plaintiff for the amount claimed as against the defendant Day, with costs, and judgment against the co-defendant Lucas without costs.
13. Before his Honour Judge Howland Roberts, of the Aylesbury County Court, Alfred Ball, travelling showman, of Ealing, sued the London and North-Western Railway Company for £75 for damage to a cinematograph show during transit of same from Aylesbury to Oxford. His Honour said he must take time to consider this case, and would give his decision at the April Court.
13. In the Lambeth County Court Mr. Harold Hilliard sued Mr. Fred Karno for £2 odd for sketches supplied and out-of-pocket expenses. His Honour gave judgment for the plaintiff for £35 odd, with costs.
19. In the King's Bench Division Messrs. Francis, Day, and Hunter brought an action, before Mr. Justice Joyce, to restrain the defendants, Messrs. Oliver Brothers, printers and publishers, at Dartington, from infringing the plaintiffs' copyright in fourteen songs, by printing and selling them on sheets of paper without the music. The defendants said that there was no copyright in the words, but only in the music, and therefore there was no infringement. His lordship granted an injunction, and directed the usual inquiry as to damages.
20. In the Woolwich County Court, before Judge Willis, Mr. Samuel Barnard, proprietor of the Royal, Woolwich, was sued by various artists for breach of contract. The case of the Dillons was taken first. They sued for £15.—Plaintiff stated that he received confirmation of a contract from Mr. Barnard. Six weeks later he received, through his agent, a letter requesting him to alter the date of the performance from February, 1907, to January, 1908, as the London County Council had refused a music and dancing license for that year to the theatre. Plaintiff wrote expressing his willingness to comply, but pointed out that he would be at a loss by so doing. He did not receive a reply to his letter, so he wrote saying that if he did not receive an answer the dates must stand. He went to the theatre to fulfil his contract, but was told that the license would not allow it.—The defence was that the London County Council only granted a theatre license, consequently a gymnastic performance would not be allowed.—His Honour gave judgment for £15 for the plaintiff, with costs. Judgment was given against Mr. Barnard in several other similar cases.
22. At Bow County Court, before Judge Williams, Mdme. Estelle, of the Excelsior Quartet company, brought an action to recover from Messrs. Dan Thomas and Fred Clements, comedians, the sum of £7 for salary and £1 10s. 4d. in respect of railway fares said to be due under an agreement.—His Honour said there was certainly no reference in the signed contract to fares being paid, and judgment would therefore be only for £7 admittedly owing for salary, without costs.
- 23 At Brompton, Mr. Frank Curzon, lessee of Wyndham's Theatre, was sued by Mrs. Ellen Cooper to recover £200 damages in respect of serious injuries said to have been sustained at the theatre through falling down the stairs leading to the ladies' retiring-room, the lighting of which it was alleged was defective. Evidence was given by the electrical engineer at the theatre to the effect that the lights were in good order in the room in question on August 29. The judge told the jury that they would no doubt take into consideration the fact that the plans of the stairs had been passed by the London County Council, the body whose stringent requirements were no doubt often considered in excess of what was really necessary by theatrical proprietors. The jury awarded plaintiff £40, and judgment was entered accordingly, with costs.
- 26 Before his Honour Judge Woodfall and a jury in the Westminster County Court the case of Morley v. Frohman was tried, and was an action by the plaintiff, Frank Morley, who was described as a mechani-

cal electrician, residing at 86, Warner Road, Camberwell, to recover damages against Mr. Charles Frohman for alleged wrongful dismissal.—The defence was that the plaintiff was dismissed in consequence of his intemperate habits, and that, therefore, it was justified.—The jury, after a few minutes' consultation, found a verdict for the plaintiff, and assessed the damages at £60.—Judgment was entered for that sum, with costs.

#### APRIL.

3. Mr. Marsham, at Bow Street Police Court, gave his decision upon the summons against the Lyceum (1903), Limited, for non-payment of rates amounting to £127 15s. The case was before the Court on March 20, when Mr. Marsham adjourned it to consider his decision. On that occasion Mr. Ryde, who appeared in support of the summons on behalf of the Westminster City Council, said that this matter was gone into before Sir A. de Rutzen some months ago, the question then raised being as to whether there was any occupation of the theatre in respect of which the tenant was liable to pay rates. It was then proved that there were carpets, scenery, seats, etc., in the theatre, which was ready to be let as a place of entertainment at a day's notice. Upon that Sir Albert held that the theatre was liable for the full amount of the rates. The position now seemed to be unchanged, except that the point which at that time, was put hypothetically to the magistrate had now become an accomplished fact, because the theatre had recently been let, and was announced to be re-opened on the 30th inst. When theatres were assessed the possibility of their being closed during part of the year was taken into consideration. If it were certain that they would be open all the year round they would be more heavily assessed.—Mr. Rowsell, who represented the debenture-holders of the defendant company, said that, when this question was fought out before, the Lyceum was licensed for music and dancing, and it was quite true that it could be let at short notice to a theatrical company. But the license had now run out, and had not been renewed, so that the place ceased to be a music hall, and he contended that it was in exactly the same position as an empty house. A dramatic license had been applied for by the debenture-holders, but it was refused until some requirements of the London County Council had been carried out. The Council had sent them a list of fifty-three requirements, which would necessitate an expenditure of £600 or £700. The debenture-holders had entered into an agreement to let the premises from March 25, provided that the work could be completed in time and the license obtained. It was mentioned that since the last hearing the Lyceum had been sold by auction to the first debenture-holders.—Alfred Wry, clerk to the solicitors acting for the debenture-holders, said that it was never the intention of their clients to run the theatre themselves, but to let it; and they had now found a tenant who had agreed to take the place for one month, with an option for six months, and an option at the end of that period for five years.—In giving his decision, Mr. Marsham said

that he had carefully considered the matter, and had come to the conclusion that the Lyceum was occupied by the defendants. It was an occupation, and he was not called upon to decide whether it was a beneficial occupation or not. A distress warrant would therefore be issued in seven days.

10. In the King's Bench Division, before Mr. Justice Sutton, Isidore Newmark claimed against the National Phonographic Co., Limited, and the Edison Manufacturing Co., Limited, an injunction from infringing the copyright of a song, "The Paralytic Hotel," of which he is the owner. He claimed 40s. for each performance of the song, or, alternatively, an account of the profits received.—The defendants admitted that they had manufactured the records and caused them to be sold, but they denied that they had infringed any copyright.—Mr. Justice Sutton asked if the plaintiff had any evidence to show that a skilled person could read off one of the records, and, receiving a negative answer, said: Then I cannot call the cylinder a "sheet of music."—Evidence having been given by the plaintiff, Mr. Scrutton, K.C., for the defendants, argued that the question as to whether they had made a copy of the music in question turned upon whether a phonographic record was a copy within the meaning of the Act. There was not the slightest evidence that the defendants had performed, or caused the song to be performed, in public. A private performance was no infringement.—His Lordship held that this was not a case which came within the meaning of the Act; the song was reproduced by mechanical means, and the records were not to be regarded as sheets of music, which could be read by everyone. He gave judgment for the defendants, with costs.
10. At Clerkenwell County Court Mr. Walter Gibbons applied for a judgment of £10 to be set aside, given against him on a garnishee summons.—Applicant's representative explained that Fred le Franc, a comedian, of Dunford Road, Upper Holloway, N., was engaged to appear for a week at one of Mr. Gibbons's halls. During the week they were served with a garnishee summons in respect of wages that would be due to Mr. le Franc, who was performing with a troupe of juveniles. On the Tuesday night, it being represented that the troupe were in straitened circumstances, they were paid the whole of their salaries for the week. Two days afterwards the garnishee summons was served, but then there were no wages due to Mr. le Franc or his troupe.—The Deputy-Judge said his sympathies were with Mr. Gibbons and his people in their intention to act kindly towards the troupe, but the fact remained that Mr. Gibbons did not answer the summons, and he (the deputy-judge) ought not to deprive the judgment creditor of the fruits of his judgment—which had become vested in the salary due to Mr. le Franc—unless he was absolutely satisfied that there had been an accidental miscarriage of justice. There was a doubt in his mind as to whether this money was really paid before the issue of the garnishee summons, so he must dismiss the application, although he did so with very great regret.—Costs were allowed in opposing the application.



13. In the King's Bench Division, the Lord Chief Justice, Mr. Justice Darling, and Mr. Justice Phillimore dealt with the case of the King v. Denman, Metropolitan Police Magistrate (*ex parte* Palace Theatre Company). This appeal raised the question what constitutes a structure under the London Building Act. A rule had been obtained calling upon Mr. Denman, the magistrate, to show cause why he should not state a case raising points of law for the decision of this Court. Outside the Palace Theatre there had been erected what was described as a temporary structure 13 ft. high and projecting 3 ft. from the building. It was used for displaying advertisements through a transparent material illuminated at night from the inside. For the prosecution it was contended and the magistrate convicted the Theatre Company on the ground that the thing in question was a building or structure within the meaning of the London Building Act of 1894, and that it was beyond the building line. On the other hand, it was said that it was not a building or structure within the Act, being merely bolted to the wall of the theatre, and having no foundations. It was also in dispute as to whether the frame was beyond the building line, because the turret of the theatre projected further than it. The magistrate sent an affidavit to the effect that no question of law was raised, and he decided the case on the facts. Mr. Adkin showed cause against the rule, and Mr. Bodkin supported it. The Lord Chief Justice said he agreed with the magistrate that the question was one of fact, and, therefore, his decision should stand. The other judges concurred, and the rule was discharged.
17. An action was heard by his Honour Judge Smyly, K.C., at Bow County Court in which Miss Prudence Forrest, professionally known as Daisy Le Roy, sued Dan Thomas to recover £15 ls., amount of a post-dated cheque, given on account of the purchase of scenic effects in connection with *Dick Whittington*, and which the defendant stopped after finding that the scenery was not, in accordance with the list submitted to him at the time of purchase. His Honour gave judgment in defendant's favour.
17. The case of *A. Ball v. The L. and N.W. Railway* again came before Judge Howland Roberts at the monthly sitting of the Aylesbury County Court. The claim was for £75, for damage to a cinematograph show whilst being conveyed on the railway, and the case was adjourned from the last court in order that the judge might consider his verdict. His Honour now gave judgment for the plaintiff for £75.
23. In the King's Bench Division, Mr. Alfred Butt, manager of the Palace Theatre of Varieties, sued Mr. C. C. Bartram, the writer of "London Notes" in *Variety*, an American journal, for damages for alleged libel. The plaintiff declared that the defendant accused him of "percentage splitting," an expression signifying that he had shared commissions with agents who had introduced artists. The jury found for the plaintiff, awarding him £100 damages.
23. In the King's Bench Division, before Mr. Justice Lawrence, an action was commenced by Mr. Charles Sturt against Miss Kitty Loftus for £300, which the plaintiff alleged he had lent her. The defence was that the money was not lent, but had been advanced as a speculation in the theatrical production of *A Maid from School* at Terry's Theatre. He was to have a portion of the profits, if any, but the money was not to be repaid. There was a loss of £800 on the production. The case was continued on the 24th, when the jury returned a verdict for Miss Loftus.
24. Before his Honour Judge Woodfall in the Westminster County Court, Mr. Charles Gould sued Mr. Arthur Roberts to recover the sum of £18, balance of salary which he alleged to be due to him under a verbal agreement to take the part of Friar Tuck in a sketch called *Robin Hood*, which was produced by Mr. Roberts at the Tivoli Music Hall, and for which he alleged he was engaged for a run of ten weeks at a salary of £4 10s. per week. His Honour gave judgment for the amount claimed, with costs.
25. In the Court of Appeal, before Lords Justices Vaughan Williams, Fletcher Moulton, and Buckley, was commenced the appeal of the plaintiff, Miss Mackay, from a decision of Mr. Justice Bigham, which was given at the trial of the action before a special jury.—The action was for an alleged libel, but the jury found that there was no malice, and there was no imputation against the plaintiff. No appeal was now made from the finding of the jury, but Mr. Justice Bigham was asked to make a declaration to the effect that the plaintiff was entitled to sing a song, "Under the Bamboo Tree," and it was from his refusal to do that that the present appeal was brought.—The hearing was adjourned until the following day, when Mr. R. J. Willis, in answer to Lord Justice Vaughan Williams, said Mr. Edwardes now made no claim to this song. He was prepared to give an undertaking that he would not interfere with the plaintiff singing it in public.—Lord Justice Vaughan Williams said if Mr. Edwardes would give them that undertaking that would end the matter. The lady did not appeal from the findings of the jury on the question of alleged libel contained in the letters written by Mr. Edwardes's solicitor to the managers of the Tivoli and Oxford Music Halls. All she now claimed was a declaration that she was entitled to sing in public this song, for which at the trial Mr. Edwardes said he had the exclusive rights in Great Britain and the colonies, except Canada. As Mr. Edwardes waived those rights in her favour, there was no use in going on with the appeal.—Their Lordships accordingly dismissed the appeal, with costs.
26. In the Westminster County Court, before his Honour Judge Woodfall, the case of *Castle v. Edwards* was tried, and was an action by the plaintiff to recover the sum of 6 gs. in respect of three songs supplied to the order of the defendant. His Honour gave judgment for the plaintiff for the amount claimed, with costs.
30. In the Chancery Division, before Mr. Justice Neville, the case of *Thomas v. Bell* came on as a motion for judgment in default of defence. The plaintiff, Mr. Brandon Thomas, was the owner of the acting right in *Charley's Aunt*, and



the defendant, it was alleged, had been performing the play in various parts of the provinces until an interlocutory injunction was obtained against him. In order to save the expense of an inquiry as to damages, Mr. Brandon Thomas desired to take advantage of an Act of William IV., which gave an author, or his assignee, the right to recover 40s. in respect of each unauthorised performance. Mr. Thomas could prove thirty performances, and therefore asked for an injunction and £60 damages. The order asked for was granted.

### MAY.

2. Before his Honour Judge Woodfall, in the Westminster County Court, the case of Vert and Sinkins v. the Orchestrelle Company was tried, and was an action by the plaintiffs, a firm of concert agents, carrying on business at Maddox Street, Regent Street, W., to recover the sum of £10 as commission in respect of the letting of the Æolian Hall on behalf of the defendants. In giving judgment for the defendant on their counter-claim for £22 his Honour said he did so on the ground that the plaintiffs had made themselves liable by having advertised the vacant dates, and therefore judgment must go against them, with costs.
3. Charles Hill, a roundabout proprietor, of Fulham, in the Greenwich County Court, sued Mrs. Makesy, landlady of the "Star and Garter," New Cross Road, and proprietress of the Deptford Fair Ground, for £48 damages for breach of contract. Judgment was given for plaintiff for £15.
4. In the Westminster County Court his Honour Judge Woodfall and a jury held a special sitting to again try the case of Morley v. Frohman, in which the plaintiff, Frank Morley, a stage electrician, residing at Warner Road, Camberwell, sued Mr. Chas. Frohman to recover damages for alleged wrongful dismissal. The jury, after a short deliberation, found a verdict for the plaintiff, and assessed the damages at £84, for which amount judgment was entered, with costs. It was intimated that application would be made for a further trial of the action.
6. In the Lord Mayor's Court, before Sir Forrest Fulton, K.C., the Recorder, and a jury, the case of Cave v. Karno came on for hearing and was disposed of. The plaintiff, Mr. Joseph Cave, of the Charterhouse, sued Mr. Fredk. Karno to recover the sum of £25 for services rendered to the defendant for work done in connection with certain dramatic affairs. The defendant, in the proceedings, said he never was indebted. The jury found a verdict for the plaintiff for £25, deducting 10s. which had been paid. Judgment was entered accordingly for the plaintiff for £24 10s.
6. At Marylebone County Court, before Deputy Judge Gurney, Miss Kitty Beverley, an actress of Wardour Avenue, Fulham, and Miss Ethel Beverley, her sister, also an actress, brought an action against Mr. G. Brydon Phillips, from whom they sought to recover two weeks' salary in lieu of notice. Miss Kitty Beverley said that she and her sister were engaged by defendant for the production of *Sinbad* at the West London and other places. The pantomime commenced on Christmas Eve, and some short time afterwards plaintiff and her sister, who had been offered a better engagement, gave a fortnight's notice, which the defendant refused to accept, and offered them an increased salary. After a four weeks' run at the West London the company went down to Southend, where defendant for the first time posted up a notice on the Monday saying that the run would in all probability cease on the following Saturday week at Peterborough. Miss Beverley said that had the notice been posted up in London, as she contended it should have been, she and her sister would have been able to make arrangements for another engagement, but as it was they were seriously handicapped. She contended the custom of the profession was a fortnight's notice on either side. Cross-examined: It was true that she was engaged for the run of the piece, but it was stated in her contract that a fortnight's notice was necessary on either side unless otherwise specially specified. The defendant said that the notice put up at Southend was not intended as an individual notice to the performers, but was put up merely as an act of courtesy to them as a body. Miss Beverley entered into an agreement with defendant, to whom she gave her services for the run of the pantomime. It was not obligatory to put up a notice when artists are engaged for the run of a piece, but was done only by courtesy. Mr. G. M. Polini said that from forty years' experience he was able to corroborate fully what Mr. Phillips had said as to the custom with regard to notice. Mr. Wm. Bailey, of the West London Theatre, gave evidence to the same effect. The Judge said it was true that Clause 9 in plaintiffs' contracts provided for the fortnight's notice, but to this clause was added the phrase "unless otherwise specially specified," which was covered by the clause engaging plaintiffs for the run of the piece. There would be judgment for the defendant.
10. In the Westminster County Court, before his Honour Judge Woodfall, an application was made for a third trial of the case of Morley v. Frohman. The application was dismissed, with costs. Mr. Crane asked for a stay of execution pending appeal, but that his Honour also said he must refuse.
13. At Clerkenwell County Court Mara Jeffrey, otherwise known as Mara Collings, an actress of Gordon Street, City Road, sued H. Theodore and Charles Fancourt, theatrical managers, of St. Ann Street, Manchester, for £50 as salary and damages. Mr. Kingsbury, counsel for plaintiff, said that at the end of last year his client was engaged to play a part in *The Shulamite*. Mr. Fancourt wrote saying there was a part—Tant' Anna—in the piece that would suit her. They could not pay more than £2 10s. for the part, and if she cared to accept on those terms she was to write at once. Plaintiff answered and accepted the engagement. Correspondence followed, and plaintiff was put off from time to time until in the end his client felt bound to put the matter in her solicitor's hands. It appeared, said counsel, that plaintiff was 'let out of employment because another lady, already playing the part, could not be got rid of, but he should submit that on the correspondence there was a contract, and that defendants

were bound by it. Plaintiff, in evidence, said: When the offer was made by Mr. Fancourt to play Tant' Anna she accepted, because she was told there would be a long tour on the South Coast. From January, when she accepted the engagement, onwards, she had been waiting for directions to join the company. On one occasion Mr. Fancourt told her that the lady already playing the part had received her fortnight's notice, but she refused to accept it on the ground that she had a letter from Mr. Theodore stating that her engagement would be for a long tour. She estimated her salary lost in consequence of being kept out of the engagement at £32 10s. She was asking for £50 as damages for loss of prestige and reputation. Mr. Nolan, for the defence, who did not call any evidence, said his point was that the matter had never crystallised at all. Judge Edge: I am against you. The contract is in the correspondence in which plaintiff says: "I will take your terms, £2 10s. Let me know when you want me to rehearse, and where." But I don't think that she can set up that her engagement was for the entire tour. His Honour awarded plaintiff a verdict of £12 10s. and costs. It was stated that Mr. Fancourt had not been served. Judgment was entered against Mr. Theodore.

14. In the Clerkenwell Court Miss Gladys Archbutt sued the Grand Theatre, Islington (1905), Limited, for £34 5s. 4d as damages for breach of contract. Judgment was given for the plaintiff for the amount claimed with costs.

15. In the Stockton County Court, before Judge Templer, Mr. Walter Batty, manager of the Grand, Stockton, claimed £2 2s. from Messrs. Sadler and Ross, comedians, for alleged breach of agreement. Mr. T. W. Malkin appeared for the plaintiff, and Mr. A. H. Parkin represented the defendants. Mr. Malkin said defendants were engaged to appear at the Grand during the week commencing August 5, and Rule 3 of the agreement was to the effect that they should not work any town within four miles of the Grand prior to that engagement. They, however, appeared at the Stockton Hippodrome on April 15, and on hearing of it Mr. Walter Batty went across to the Hippodrome and saw the defendants, warning them that they were acting contrary to their agreement with him. They replied that they had been telegraphed for, and, having only just arrived, had not time to ask his permission. He warned them that if they appeared at the second house he should apply for an injunction, and, as they did so, an interim injunction was obtained against them. The defendants performed a week at the Grand in January at £3 10s. per week, and Mr. Batty booked them again for August Bank Holiday week at £5 per week. In March, as Mr. Batty was disappointed at a turn failing to put in an appearance, he got the defendants to take their place, but that did not cancel the August engagement. Mr. Walter Batty denied that when defendants appeared in March it was understood that the August engagement should be cancelled, and he should give them another date, as they thought such frequent appearances would hurt their reputation in Stockton. He admitted that after January defendants appeared at Middlesbrough and at a benefit in Stock-

ton, but they received permission. His Honour said his conclusion was that the defendants, at all events, thought when they appeared at the Grand in March as an emergency turn that the August engagement would go, and some other date be given them in its place. They were doing plaintiff a good turn in March, and therefore it was only reasonable they should think their turn was liable to get a little stale if they appeared too often. With regard to the wording of the agreement that artists should not work another town within four miles, he thought it was hardly clear, and advised Mr. Batty to have it worded differently. He cancelled the interim injunction, and gave a verdict for the defendants, also allowing them £5 12s., the amount they lost through being stopped at the Hippodrome.

22. Application was made at Glasgow on behalf of Moss Empires, Limited, to interdict Miss Marie Lloyd from appearing at the Glasgow Pavilion, on the ground that she was bound, at a weekly salary of £130, not to appear in Glasgow until October, 1908. The judge refused the application, holding that the contract was unreasonable and one-sided.

29. In the Woolwich County Court, Mr. George Dance sued Mr. Clarence Soules, late proprietor of the Grand, Woolwich, for £31 11s. 6d. Plaintiff was travelling *The Beauty of Bath*, and he contracted to bring the company to the Grand, Woolwich, for Easter week. Plaintiff was to have 65 per cent. of the gross takings, and the defendant was to have the balance of 35 per cent. The company were to have played at Swindon the week previously, but it was stated that as it was Holy Week the local theatre proprietor cancelled the engagement. The company, therefore, on the principle of "no play no pay," were not paid their salaries. On arrival at Woolwich on Easter Monday the choristers of the company, twenty-three in number, were with difficulty persuaded to appear on the stage, as they claimed their salaries for the previous week. On the following evening (Tuesday), when the house was packed and everything was ready to begin, the choristers "struck," refusing to fulfil their parts unless the previous week's money was paid. The audience showed signs of impatience, and, as matters looked like becoming unpleasant, the defendant paid the chorus money they claimed—£31 11s. 6d.—and the play proceeded. At the end of the week Mr. Soules deducted this amount from the plaintiff's share. The total receipts for the week were £465 0s. 9d. Defendant said that he was on the horns of a dilemma, and paid the chorus to prevent the theatre being closed. The Judge said he was bound by the terms of the contract that plaintiff was to receive 65 per cent., and he found for plaintiff for the amount claimed.

31. Mr. Justice Ridley and a special jury in the King's Bench Division had before them the action brought by William Macpherson Easson (Leo Stormont) against the London Pavilion, Limited, for damages for breach of an agreement. The hearing was adjourned until June 8, when a settlement was arrived at between the parties, a verdict and judgment for the plaintiff for £50, with costs, being formally entered.



31. In the King's Bench Division, before Mr. Justice Ridley and a special jury, Messrs. H. and M. Rayne sued the Moss Empires, Limited, for £277 8s. 9d. for goods sold and delivered to the London Coliseum, Limited. Mr. Justice Ridley ruled that there was no case to go to the jury, on the ground that there was nothing in the documents from which it could reasonably be inferred that Moss Empires, Limited, intended to make itself liable for the debts of the London Coliseum, Limited. And he directed judgment to be entered for the defendants.

## JUNE.

3. At Exeter County Court, before his Honour Judge Lush Wilson, the case of the Exeter Theatre Company v. Dance was called, but neither of the parties appeared. The action was to recover £100 damages for breach of contract. In answer to his Honour, Mr. Tarbet said he was not acting officially in the case, but he had heard from the manager of the theatre that the matter had been settled. The action arose out of an alleged agreement between Mr. George Dance to present at Exeter Theatre for a week each two plays, entitled *The Little Michus* and *The Spring Chicken*. Plaintiffs alleged that defendant subsequently declined to carry out the contract.
7. In the Divisional Court, before Mr. Justice Darling and Mr. Justice A. T. Lawrence, came on the appeal of Harvey and others v. the Tivoli, Manchester, Limited. (For details of case see report under date February 21.) Mr. Justice Darling, in giving judgment, said it was contended that the Harvey Troupe having once existed, no matter how much what he might call the atoms composing it might change, continued to exist; that the entity created some years ago by the association of certain persons existed and would continue to exist as long as three persons could be called, and who called themselves, the Harvey Boys. In his opinion, that was not so. It was said that this case was like that of "*Glinseretti v. Rickards*," but to his mind the first words of the report of that case showed that it was quite different. The plaintiff in that case was Ferdinand Glinseretti, who was the person who made the contract, and who called himself "*The Glinserettis*." The point raised in the present case, whether the troupe could sue although its members had changed, did not arise in "*Glinseretti v. Rickards*." Ferdinand Glinseretti was the person who had made the contract, and he was the person who would be obliged to perform it, and nobody else. The members whom he had got together could not be sued upon it. If, in the present case, the three persons could sue, one would never know who were the parties to the contract. The argument of Mr. Williams which amounted to this, that there was a sort of apostolic succession in the troupe, could not be sustained, and the appeal failed. Mr. Justice A. T. Lawrence agreed. In the case of "*Glinseretti v. Rickards*" there was a contract that the plaintiff's troupe would perform; in the present case there was a personal contract by the three Harvey brothers. To allow the present plaintiffs to sue upon that contract would be to introduce

a new form of legal entity such as he had never heard of. The appeal must be dismissed.

8. In the Chancery Division Mr. Justice Neville granted an injunction restraining Mr. Snape, the owner of a portable theatre, from infringing the copyright of the late Mr. Wilson Barrett's play, *The Sign of the Cross*. In granting the injunction his lordship directed an inquiry as to damages, and gave plaintiffs (Mr. W. Greet and others) the costs of the action.
10. At the Wandsworth County Court, before Judge Russell, Mr. Harry Mountford brought an action against the proprietors of the Grand, Clapham, to recover £26 13s. 4d., damages alleged to be due through wrongful cancellation of an agreement. For the plaintiff, Mr. Turrell said the dispute arose out of the decision of the defendants to make an alteration from one or two night shows at their establishment at the time when the music hall strike was brought about. The plaintiff had a contract with the defendants, and under the new arrangement should have received an additional third remuneration, but the defendants contended that he had not complied with the rules as to notice given, and that he had entered into agreement with Mr. Walter Gibbons, who had associated himself with the Clapham Grand, whereby he contracted himself out of the original agreement. The plaintiff was perfectly willing to carry out his contract with Mr. Gibbons, but on going to one of the eight theatres at which he had arranged to appear he was told that he would not be allowed to give his entertainment, inasmuch as he had not put in an appearance for rehearsal. As a matter of fact, Mr. Mountford never needed to rehearse, and counsel contended that Mr. Gibbons' offer to the plaintiff was not intended as *bona fide*, and that consequently, under the contract entered into with the proprietors of the Grand, the plaintiff was entitled to recover damages. Mr. Mountford bore out counsel's statement, and maintained that the substitution of "turns" as arranged with Mr. Gibbons had not been carried out. Mr. Payne: In January last you were given eight contracts, ranging from £12 to £14 per week, so that you were getting contracts for something like £100 instead of £26. Plaintiff: Yes; but I have to work eight or ten weeks for that. In re-examination, plaintiff said he never had occasion to rehearse, and, to show the unreasonableness of the complaint that he should have appeared at rehearsal, he received telegrams to appear at two different theatres at the same time, which would have been a physical impossibility. So far as Mr. Gibbons was concerned, however, had he allowed him to appear at the Royal, Holborn, the present action would not have been brought. Mr. Walter Gibbons, giving evidence for the defendants, emphatically denied that he had treated the plaintiff in any but the most businesslike and considerate manner. He had given the plaintiff £99 worth of contracts, six of them ranging from £12 to £14 per week. He had wished particularly to treat the plaintiff generously on account of the strike, and the plaintiff was billed very prominently. His



Honour said it appeared to him that the plaintiff had entered into a second contract which at the time appeared satisfactory to both parties, and in these circumstances there would be judgment for the defendants.

11. In the King's Bench Division, before Mr. Justice Bigham and a common jury, Mr. John Pitt Hardacre and Mrs. Frances Mary Gumley brought an action for an infringement of their copyright in what is known as Bullock's version of *East Lynne*. Defendants were the Arthur Carlton Theatres, Limited, Mr. Herbert Barrs and his wife, Mrs. Dorothy Oswald Barrs, and Mr. Arthur Roscoe Carlton. The jury found a verdict for the plaintiffs against all the defendants, and his lordship entered judgment for £12, and granted an injunction.
11. In the King's Bench, before Mr. Justice Ridley, Miss Ethel Newman sued Messrs. A. and S. Gatti, proprietors and managers of the Vaudeville, and others, for the recovery of damages for alleged breach of contract. The defendants denied the breach and pleaded custom.

Mr. Montague Lush, K.C., opening on behalf of the plaintiff, said that his client was engaged by the defendants to understudy Miss Edna May in *The Belle of Mayfair* at the Vaudeville. It was on March 12, 1906, that the plaintiff entered into an agreement with Messrs. Gatti and Mr. Charles Frohman. The effect of the document was that the management agreed to pay Miss Newman £4 weekly, inclusive, for understudying Miss Edna May, and an extra salary of £1 for every occasion she played Miss May's part. Miss Newman also agreed not to appear at any other place of public entertainment at any time during her engagement at the Vaudeville. At the time she accepted the engagement Miss Newman's salary averaged from £10 to £15 a week, and it was obviously a very heavy loss for her when she accepted this engagement, but she thought it worth while making the sacrifice of the extra money. Miss Newman eventually played Miss May's part during that lady's absence on several occasions. It was during September that Miss Edna May, having a dispute with the management, declined to appear. Miss Newman took her part until the early part of October, when the management offered the rôle to Miss Phyllis Dare, who accepted it.

Miss Newman gave evidence in support of counsel's statements. She had played nearly all Miss Edna May's parts in the provinces, and for the last seven years had been receiving £9 to £15 a week. When she saw Mr. Clark about *The Belle of Mayfair* she was very much surprised at the smallness of the salary offered. He said, "See what a splendid chance you would have if anything happened to Miss Edna May." That induced her to close with the offer. She detailed the occasions on which she had played Miss May's part. One of these was for five weeks when Miss May was on her holidays. She heard nothing but praise from the management for her acting on all occasions. After Miss May's departure she played the part for a fortnight, and all went well until she read in the papers that the management had engaged Miss Phyllis Dare.

When she was asked to understudy Miss Phyllis Dare she declined. Miss Dare was not in the position of Miss May.

Witness added that she had been injured in her profession in consequence of the defendants' action. Owing to her thinking the piece would run over Christmas she refused a Christmas offer, and she had not had an engagement since.

Continuing her evidence on the following day, Miss Newman, in cross-examination by Mr. Gill, stated that as understudy to Miss Edna May, if Miss May had not been able to appear on the first night she would have expected to play the part.

Mr. Gill: Do you seriously mean that if the lady had not come down you were to play in the piece the principal part for the run of the play?

Miss Newman: I would have had the chance to play.

Mr. Justice Ridley: Would you have had the right to do it—that is the point?

Well, it's very hard to say. I was in a fairly decent position on the stage, and I think it very probable that I would have played the part had I rehearsed it satisfactorily.

Mr. Ben Nathan then gave evidence. He said he did not think that in the ordinary sense an artist had any right to demand a part. That, in his opinion, did not apply in the case of Miss Newman, as she had been engaged to understudy Miss Edna May, and not her part.

Counsel: Is it the usual thing to engage a lady of the first rank to understudy a part?—the usual practice is to give the understudying to some person playing a minor part.

Mr. Gill submitted that he had no case to answer, but his lordship said that the question must go to the jury.

For the defence, Mr. Herbert Clark, the manager of the Vaudeville, said he could not conceive why Miss Newman should hold that her reputation would be spoiled by understudying Miss Phyllis Dare. It was impossible to "spoil the ship" by putting Miss Newman in Miss May's part, although as an understudy she was most satisfactory. "An understudy," said witness, "holds him or herself in readiness to take the part that he or she may be understudying, but there is no right to any performance in the part."

Cross-examined: It was his view that Miss Newman was engaged to study anyone he liked to put on in the part.

Mr. Tree gave evidence. If not engaged in any other part, the understudy, he said, left the theatre on finding that the principal was there.

In what event is an understudy expected to appear?—In the event of the principal being ill or late.

When you engage an understudy, is it the practice to engage a person of some importance or a minor actor?—Well, at the present moment I have engaged in my theatre an actor to understudy my part, and he has a salary; but supposing I were to fall ill I should endeavour to get the most attractive name I could in order that the public would come to see the play. It would not be a case of ability; it would be a case of popularity.

Answering Mr. Lush, Mr. Tree said that in an emergency the understudy would

play the part possibly for the whole run if he or she were very satisfactory and leapt into immediate popularity.

Mr. Henry Dane, Mr. Charles Helmsley and Mr. Alfred Turner stated that there was nothing unusual in the form of agreement between the Vaudeville management and Miss Newman.

After an hour's deliberation the jury returned a verdict for the plaintiff, damages £300.

On the following day Mr. Lush, K.C., for the plaintiff, applied that judgment should be entered in accordance with the finding of the jury. Mr. Gill, K.C., submitted, on the other hand, that judgment should be entered for the defendants. The question arose upon the written agreement, which provided that the plaintiff should act as understudy, a term which was perfectly well understood, and there were no terms in the contract to take the plaintiff out of the custom of the profession, as to which the evidence was all one way.

The judge said the jury had found for the plaintiff, though he should not have done so personally, and he could not enter judgment for the defendants after their finding. Counsel for the defendants could, however, go to the Court of Appeal if he desired to do so. He thought there was a question for the jury, although they had found the contrary of what he would have done himself. He left them to say whether there was an undertaking by Mr. Clark. He did not think there was, but the jury did.

13. Before his Honour Judge O'Connor, at South Shields County Court, George and Amy Levano, theatrical artists, claimed £7 10s. from Charles Elderton, lessee of the Hebburn Theatre Royal, being three weeks' salary, through breach of contract. His Honour found for plaintiff for £4 10s.
13. Before his Honour Judge Woodfall, in the Westminster County Court, the case of Moore v. Goldin was tried, and was a claim by the plaintiffs, Messrs. John Moore and Company, a firm of theatrical printers, to recover the sum of £10 17s. 1d., balance of an account due from the defendant, Mr. Horace Goldin, in respect of a thousand posters supplied to his instructions. His Honour gave judgment for the plaintiffs for the amount claimed, with costs.
14. Before his Honour Judge Woodfall, in the Westminster County Court, the case of Hyman v. Friedman was tried, and was an action by the plaintiff, Mr. Sydney Morris Hyman, a dramatic agent, of Leicester Square, to recover payment of £90 as commission due from the defendant, Mr. Jake Friedman, in respect of engagements procured for him. His Honour gave judgment for the defendant with costs.
- 20.—Before Mr. Justice Warrington, in the King's Bench Division, were a series of actions by the R. B. Syndicate against music hall artists arising out of alleged breaches of the "barring clause" in their contracts.—In the first case the syndicate sued Mr. Ernest Shand, whom they engaged in July last to appear at the Cambridge Music Hall for one week, commencing on November 12, at a sum of £15 per week. Mr. Shand was barred from appearing from the date of the agreement to the date of the performance at any rival hall within a distance of two

miles, but nevertheless he threatened to appear at the Paragon, which was admittedly within the area.—The defence was that the barring clause was unreasonable on the ground that it was in restraint of trade, and that the restriction was wider than was necessary for the protection of the plaintiffs.—Mr. Bankes, K.C., who appeared for the syndicate, said the halls in the neighbourhood of Charing Cross were visited by persons from all parts of the world, but the halls in the suburbs got their patrons from the immediate neighbourhood. So it was necessary in the latter case to have a change of programme every week and engagements made with artists long before they were to appear. It was to the advantage of the artists that these contracts were made, because they obtained larger salaries.—Mr. Rufus Isaacs, K.C., who appeared for Mr. Shand, said in view of the decided cases he did not propose to raise the point respecting restraint of trade.—His lordship accordingly gave judgment for the plaintiffs.

- 20.—Before Mr. Justice Warrington, in the King's Bench Division, an action was brought by the proprietors of the London against the Poluskis. The action was brought for an injunction restraining defendants from breaking the barring clause in an agreement, dated December 19, 1903, and covering certain periods of a fortnight in each case from October, 1904, to October, 1907, by which plaintiffs agreed to pay the defendants £20 per week for their performances, the defendants being prohibited during that period from performing within one mile and a half of the London Music Hall without plaintiffs' consent. Defendants contended that they had not, as alleged, threatened to perform within one mile and a half of the London Music Hall, urging that the distance should be determined by "Phillips's Table of Distances." The same point was raised in two similar actions brought by the plaintiffs against Jessie Preston and Benjamin Sylvester, known as Orpheus. Mr. J. Eldon Bankes, K.C., and Mr. Walter Payne (instructed by Mr. Philip J. Rutland, solicitor to the Entertainments Protection Association), appeared for the plaintiffs, and defendants were represented by Mr. Rufus Isaacs, K.C., and Mr. F. M. Knight (instructed by Messrs. Morris and Rickards, solicitors to the Variety Artists' Federation). Mr. Oswald Stoll, managing director of Moss's Empires, Limited, and other music halls, said that he had had twenty-six years' experience in the management of music halls. He had never heard of "Phillips's Table of Distances" before he came into court in the present case, and had never heard of it being mentioned in connection with the making of a contract. Mr. John L. Graydon, proprietor of the Middelex Music Hall, Drury Lane, and director of other music halls, said he had made many contracts during his thirty years' experience, but had never heard of Phillips's table until a fortnight ago. Mr. Knight said he was quite prepared to assume that the other witnesses whom Mr. Bankes proposed to call would give similar evidence. Mr. Bankes thereupon read a list of gentlemen controlling some fifty-four music halls in the metropolis, who were not called to give evidence on the point in question. Mr. William Govett, one of the Poluskis, in reply to



Mr. Knight, said that there was at present a copy of Phillips's table in the dressing-room of the Tivoli, and there was another copy at Messrs. Warner's, theatrical and variety agents. Nobody knew of the crow-flying measurement. Mr. Chas. Ernest Chapman, manager to Messrs. Warner, said there was a copy of Phillips's table at the office of his firm. They had always reckoned the one and a-half mile by the King's highway, and not as the crow flew. Mr. Edwin Brown, variety artists' agent, who said he had been in the business for forty-five years, was asked: Do you think the distance should be measured as the crow flies—I should not think as the crow flies—the crow flies in a circle. His Lordship intimated that he had not heard any evidence for the defendants with regard to custom, in the absence of which there would be no use going on with the case. Some further evidence having been given, His Lordship said he had heard no evidence for the defence in support of any custom. He must, therefore, find that the defence had failed, and that, in accordance with the ordinary rule by which these contracts were interpreted, the distance must be taken from point to point, and, that being so, he held that the Paragon was within one mile and a-half of the London Music Hall. There would, accordingly, be judgment for the plaintiffs, with costs. Judgment was also given for the plaintiffs, with costs, in the other two actions.

26. In the Chancery Division, Mr. Justice Kekewich had before him the issue whether Mr. George Edwardes or the executors of Mr. Augustin Daly ought to pay the cost of carrying out alterations in the electrical installation at Daly's, which had been effected in pursuance of a notice given by the London County Council. His lordship directed that Mr. Edwardes should bear the cost of the work.

27. Before Mr. Robert Wallace, K.C., at the Clerkenwell Sessions, John Halpin was placed on trial for having obtained money from young women by false pretences. The jury, after retiring for twenty-five minutes, returned a verdict of not guilty, and Mr. Halpin was discharged.

27. In the Shoreditch County Court Edith Maud Chard, of South Hackney, brought an action to recover £15 damages from the Hackney and Shepherd's Bush Empire Palaces, Limited, for injuries she said she had received through the defendants' negligence. Plaintiff stated that on March 30 she was in the fourth row of the orchestra stalls at the Hackney Empire when a roller blind fell from the roof during the preparations for a cinematograph exhibition and struck her on the right thigh. She had to be taken home in a cab, and was medically attended. She was in bed for a fortnight, during which time she could not carry on her business.—Judge Emden awarded plaintiff £12 damages, with costs.

27 At the Whitechapel County Court, before Judge Bacon, Will Haverley and James Haverley, known as the Haverleys, sued the Macnaghten Vaudeville Circuit. Foresters' Music Hall, for £16. Mr. Williams, barrister, appeared for the plaintiffs, and Mr. Martin O'Connor for the defendant syndicate. It appeared that the Haver-

leys had been engaged to give their performance at various halls belonging to the defendants at a salary of £7 a week. Differences arose, and plaintiffs now sued for two weeks' salary for engagements they were not permitted to fulfil.—Judgment for the defendants.

## JULY.

2. At Shoreditch, before Judge Smyly, K.C., Abraham Marks, of 67, Middlesex Street, Aldgate, E., glass merchant, sued the R.B. Syndicate, Limited, the proprietors of the Cambridge Music Hall, in Commercial Street, E., to recover £50 damages for assault.—Mr. Budden appeared for the plaintiff, and Mr. Hinde was counsel for the defence.—In opening the case Mr. Budden said that on April 12 plaintiff went to the Cambridge. It was the rule at that hall when a seat was reserved for a ticket to that effect to be placed on it, and any other seat could be occupied by anyone. Plaintiff and his wife got in early, and they sat in two seats in the front row of the stalls, where there were no tickets. Suddenly, after having been there ten minutes, and when the show was in progress, a waiter came up and told them to go out, as the seats were reserved. Plaintiff refused to move, and said he should exercise his right and stop where he was. The manager then came up and ordered him out of the seats, and plaintiff said he would go if he could be given two seats of equal value where he could see and hear. The waiter then admitted that he had forgotten to put the "reserved" tickets on the seats. Without further comment the manager went away and came back with two attendants, who caught the plaintiff by the neck, dragged him through the vestibule, and threw him into the street.—Judge Smyly, in giving judgment, said a man was bound to leave a music hall if requested, and he could then sue for breach of contract if he felt aggrieved. In the present case it appeared that the plaintiff had made a mistake as to whether the seat was reserved or not, and, as he refused to take his money back, they were entitled to remove him. There would be judgment for the defendants with costs.

2. The meaning of the word "servant" was raised on an application to Mr. Justice Warrington by the liquidator of the Winter German Opera, Limited, for permission to give the claims of the singers for salary due preference over the demands of other creditors. There were sixteen claims by artists, varying from £10 to £250, and the short point was whether these singers were "servants" within the meaning of the Preferential Payments in Bankruptcy Act, 1888, so that their salaries up to £50 might have first claim against the assets.—Mr. Justice Warrington held that by reason of the nature of their employment the artists were under the control of the company, and that they were in receipt of salary—he preferred the old English word wages. They, therefore, properly came within the term "servant," and were entitled to preferential treatment.

2. Before Judge Willis, K.C., at Southwark, Alice Denham, professionally known as Alice Coates, of Lincott Street, Kennington, sued Harry Nation, comedian, of Grand Drive, Raynes Park, Wimbledon, to



recover £22, the balance of salary and money lent.—His Honour gave judgment for the plaintiff for £17 6s. and costs.

12. In the Brentford County Court, Mr. John M Hay, of 2, Portman Mansions, Addison Bridge, W., sued Mr. Archibald J. Critchell, of 9, Marlborough Crescent, Bedford Park, for £12, two weeks' wages in lieu of notice.—On behalf of the defendant it was stated that he was just recovering from an operation, and the case was adjourned, the judge directing the money to be paid into court within forty-eight hours.—The case was adjourned until the 19th, when the judge gave judgment for the plaintiff for the full amount claimed, with costs, the whole to be paid within a fortnight.
16. In the Westminster County Court, his Honour Judge Woodfall had before him the case of Leo v. Cregan, in which the plaintiff, Mr. Frank Leo, a song writer, sued the defendant, Joseph Cregan, a comedian, to recover the sum of £35 as commission alleged to be due to him under an agreement.—His Honour gave judgment for the plaintiff for the amount claimed, with costs.
16. In the Court of Appeal, before the Master of the Rolls, Sir Gorell Barnes, and Lord Justice Kennedy, an appeal by the defendants was heard in the case in which Mr. Alfred Butt, managing director of the Palace, obtained a verdict for £100 against the Variety Publishers' Company, New York, publishing a paper called *Variety*; Mr. Silverman, the proprietor and editor; and Mr. C. C. Bartram, of the Variety Publishing Company, for libel. The paragraph complained of was to the effect that the plaintiff was using his position as manager to split commissions with agents, in order to enable the agents to secure engagements of artists.—After hearing Mr. Cannot for the appellant, their Lordships, without calling on the other side to reply, said they saw no grounds whatever for the appeal, and accordingly dismissed it, with costs.
17. At the Bow County Court, before the Registrar, Henry Anthony, a music-hall artist, brought an action to recover £5, balance of wages due from Messrs. F. and M. Abrahams, proprietors of the Queen's Music Hall, Poplar.—The Registrar gave judgment for the plaintiff for the amount claimed.
22. The action of Tate v. Fullbrook, which came before Mr. Justice Phillimore, was brought by Mr. Harry Tate for an injunction to restrain the piracy of his comedy sketch, called *Motoring*, or *The Motorist*, which he alleged had been committed by the defendant in a sketch called *Astronomy*.

Mr. McCall, K.C., and Mr. Turner appeared as counsel for the plaintiff; Mr. Hobler, K.C., and Mr. Scott for the defendant.

Mr. McCall said this sketch had been very successfully performed by the plaintiff for several years, and had been registered by him under the Copyright Act.

His Lordship inquired if there were any acting copy, or was it all in Mr. Tate's head?

Mr. McCall replied that there was a copy, but he was not sure that his Lordship would derive much information from looking at it.

His Lordship said he presumed there was a great deal of what was termed "gag," to which Mr. McCall assented. The sketch was registered on June 25, 1903, as *Motoring*, but that name was subsequently changed, and it was registered as *The Motorist* on December 13, 1905, and it was described as "a farce in one act."

#### MR. TATE'S EVIDENCE.

The plaintiff, Mr. Harry Tate, said that on December 26, 1902, he produced, at the Royal, Leeds, his sketch called *Motoring*, as a speciality in the pantomime, and he had played it ever since, both in London and the provinces, with great success. The defendant had also played on some occasions in the sketch, and when the witness sent out an independent company, the defendant took his (Tate's) part in the sketch, namely, the owner of the motor-car. It having come to the plaintiff's knowledge that the defendant was producing a sketch under the name of *Astronomy*, which was to all intents and purposes the same as *The Motorist*, some correspondence ensued, which resulted in this action. In March last he went to the Holloway Empire, and saw the defendant playing in his sketch called *Astronomy*. The witness then described the principal *motifs* in his own sketch and the corresponding parts in the defendant's *Astronomy*, which were almost identically the same, the only difference being that in the defendant's a telescope took the place of a motor-car; the get-up of all the characters was exactly the same in both sketches, though, of course, there were certain variations.

For instance, when he said to the chauffeur, "I want the lubricating oil," he handed him a large jar of beer; but when the defendant, in his sketch, said to his man, "I want a Bass," he brought him a little bass bag. There was similar business with regard to a motor-horn which a little boy blew and the motor-driver seemed to think another motor was coming down the road, first in the one direction and then the other. On the occasion when he was at the Holloway Empire, the defendant came on and prefaced his sketch by saying, "Ladies and gentlemen,—I will give you an imitation of Mr. Harry Tate." When the sketch was finished, he had a conversation with the defendant in the presence of Mr. Kennedy, plaintiff's manager, and upbraided him for his conduct, and told him that he (plaintiff) had been booked to produce his sketch six weeks after the defendant, and that it was not fair. He then told defendant that he did not mind defendant imitating him for two or three minutes, so long as he did not interfere with his (plaintiff's) living. The defendant was booked for the Stoil tour, which included twenty to twenty-five halls in different parts of the country, about six weeks ahead of the plaintiff, and naturally that would be a great injury to plaintiff.

Evidence was given by Mr. Harry Masters, who said *Astronomy* was a "dead crib" from *Motoring*.

He was also cross-examined in great

detail as to particular phrases used, and said that his opinion was formed from the whole get-up and action of the sketch—the defendant was got up so that people might mistake him for the plaintiff.

Mr. Justice Phillimore said that in a case of this kind it did not lie in the words, but in the relations. If one person said one silly word twenty times, and another person said quite a different silly word, the idea was the same. It might seem to be extraordinarily stupid, but he could quite believe that with all the lights on the stage and the various tricks of voice and gesture and so on, either the plaintiff or the defendant, who was so much like him, might make the sketch very amusing.

Mr. Hohler said his point was that there was nothing dramatic about the sketch at all.

Mr. Wal Pink gave evidence. In cross-examination, he said he did not claim to have written the sketch; the skeleton which he clothed was a collection of "business" to which he added the words about five years ago.

Evidence in support of the plaintiff was also given by Mr. H. O. Kennedy, Mr. Wilson Hallett, Mr. Ernest Cadle, and Mr. Frederick Wilson.

#### THE DEFENCE.

The case was continued on the Tuesday, when Mr. Hohler proceeded to develop his argument on the legal points; first, that this was not a dramatic sketch, and did not come within the Act; secondly, that the plaintiff could not bring this action because he was not the author, but that Mr. Pink was, and that there had been no assignment in writing to the plaintiff; and, thirdly, that, as a matter of fact, there was not any infringement at all. He then proceeded to refer to previous cases, especially to *Sheppard v. Conquest*, relating to a play called *Old Joe and Young Joe*; *Fuller v. Manchester Winter Garden*; *Levy v. Rutley*; *Eaton v. Lake*; and *Hatton v. Kean*, in which Mr. Hatton claimed copyright in music written for a production by Mr. Kean of Shakespeare's plays, which it was held was only an accessory to the play. He also referred to the Act 5 and 6 Vict., and submitted that this sketch called *Motoring* was not a dramatic piece at all within the meaning of the Act, and he stated that there had been no infringement at all.

Mr. William Fulbrook called contended this his sketch was entirely different from that of the plaintiff. Evidence was also given for the defence by Mr. James Elliston, Mr. Fred Baugh, Mr. Maurice Volny, Mr. Thomas Claxton, and Mr. George Sheldon.

#### THE JUDGMENT.

His Lordship, in giving judgment, recapitulated the facts of the case, and said that on the admitted facts by themselves, and certainly on the facts which he found in addition, he thought there had been an imitation by the defendant of the plaintiff, which must be restrained, though he was glad to think that he need not restrain some portion of the defendant's performance, because the defendant might with a great deal of pains and trouble so modify his sketch as to make it no longer objectionable. But he warned

the defendant that the very fact of his being so like the plaintiff made it all the more important that he should dissociate himself from the performance of the plaintiff, because more would be required of him than might be required in other circumstances; and the defendant must not scrutinise the injunction too closely, nor go over the line in future performances. The injunction would be against infringing the plaintiff's rights to the sole performance of the dramatic piece or entertainment entitled *Motoring* or *The Motorist* by producing a dramatic piece or entertainment entitled *Astronomy* in such a way as to infringe. With regard to the legal points raised by Mr. Hohler for the defendant, and to the case of *Fuller v. Manchester Winter Gardens* and other cases which were quoted, he was of opinion that this was a dramatic sketch within the meaning of 3 and 4 William IV. and 5 and 6 Vict.; and he was further of the opinion that the plaintiff was rightly registered as the sole author. Dealing with the matter as a judge of fact as well as of law, his Lordship thought the general design of the whole representation was formed by the plaintiff. Upon the whole, he was of opinion that the plaintiff should have an injunction, 40s. damages, and costs.—Mr. Hohler then applied for a stay with a view to an appeal, as the result of the injunction would be practically to destroy the defendant's means of livelihood.—His Lordship declined to grant a stay because, after having heard the arguments and considered them very carefully, he had formed his own opinion on the subject that the defendant ought not to have liberty to do that which his Lordship considered he ought not to do, pending an appeal.

24. In the Westminster County Court his Honour Judge Woodfall tried the case of *Rosen and Bliss v. Coram*, in which the plaintiffs, a firm of dramatic agents, carrying on business at 12 and 13, Henrietta Street, Covent Garden, sued the defendant, who was described as a ventriloquist, to recover the sum of £36 10s., being 2½ per cent. commission for procuring him engagements in America. The defendant admitted owing the plaintiffs 10s. in respect of an English engagement, and that sum he paid into Court; but he denied that he was liable to pay them commission on the American tour. His Honour said he thought the defendant had made himself liable, and gave judgment for the plaintiffs for 2½ per cent. commission on all engagements fulfilled by the defendant in America, with costs on that sum.

Before his Honour Judge Woodfall, in the Westminster County Court, the case of *Millais v. Elliston* was tried, and was an action by the plaintiff, Mr. Austin Millais, to recover damages against Mr. James Elliston, lessee of the Bolton Theatre, for breach of contract to allow him to produce a series of living pictures.—Mr. James Elliston admitted his contract with the plaintiff, but said that after the bills were posted he received a communication from the Mayor, and also one from the Chief Constable, both of whom objected to the production on the grounds of public morality. As a consequence, he was obliged to break the contract, and although the plaintiff offered him another representation, he could not accept it,



as he could not make the money out of it as he could have done out of the show which he had contracted for.—His Honour said the defendant admitted having cancelled the engagement in consequence of local objection, but he had totally failed to give any evidence on that point, and the question was whether there was any legal right on his part to put an end to the contract. He knew what class of performance he was contracting for, and no doubt he billed the most attractive portion of it in the most attractive way, but there was no direct evidence before the Court to prove that any objection ever was made by the public authorities, and, that being so, the defendant could not escape from the contract, and the only question was as to the damages. On the whole, he (the judge) thought the case would be met if he awarded the plaintiff £20, and for that amount there would be judgment with costs.

29. In the Westminster County Court, his Honour Judge Woodfall tried the case of Mountford v. the Manchester Palace of Varieties, in which the plaintiff, Mr. Harry Mountford, sued the defendant company to recover £25 damages for breach of contract. Mr. Mountford said he entered into a contract with the defendants to appear on certain dates at the Manchester Palace, but a special proviso was added to the document by which he was given permission to appear also at the Tivoli, Manchester. In pursuance of that, he took a contract with the latter house, but, in consequence of his having done so, the defendants cancelled his contract with them, and as a result he had lost a week's engagement, for which he now claimed to be paid. When he received the cancellation of his contract he did his best to get an engagement elsewhere, but failed to do so. He did enter into a verbal contract with Mr. Turner to appear for one week at the Regent, Salford, but when the contract was sent to him for confirmation he found that the management had deducted a sum of £2 10s. from the agreed salary of £25 as commission, and, therefore, he refused to sign it. In cross-examination the witness said it was true that after he commenced the proceedings in this action he was offered an engagement by the defendants at the same salary, and that offer was repeated for a further engagement for July 16, and he replied to the effect that he could not accept them for those dates, as he had made other arrangements. It was also true that he arranged with Mr. Turner to appear at the Regent, Salford, for one week at a salary of £25, and the reason why he refused to sign the contract was because Turner had deducted £2 10s. as commission, and he (the plaintiff) objected to it as Turner was not acting in the capacity of agent, and was not, in his opinion, entitled to charge commission. In reply to a question put to him by his counsel, Mr. Mountford said he was perfectly willing even now to appear for the week at any one of the defendants' halls on the conditions that they paid the costs of these proceedings. With reference to the barriax clause, if he had accepted Turner's contract he would have been barred from appearing at any other hall within twenty-five miles for six months afterwards, but

by Mr. Askwith's award the barring after the engagement had been reduced to two weeks. His Honour, after a long hearing, said he thought the plaintiff was entitled to succeed in the with the question of costs. This case came before the Westminster County Court again on October 4, when it was stated that the suggestion of the judge had been acted upon. His Honour Judge Woodfall accordingly gave judgment for the plaintiff for costs on scale B.

## AUGUST.

2. His Honour Judge Woodfall, in the Westminster County Court, gave judgment in the case of Neale v. Renaud. It was an action by the plaintiff, Miss Dora Neale, to recover damages against the defendant, Mr. F. C. Renaud, for having failed to pay over to her a half share of the profits or commission due to her brother, Mr. Wm. Vaughan Neale, in connection with the production of an aerial ballet at the Grand, Hull. Plaintiff had taken an assignment from her brother of a half share of the profit. She gave notice to the defendant of her assignment, requesting him not to pay any more money to her brother until her debt had been paid. The defence was that money was advanced to Neale from time to time, and when the plaintiff's notice of assignment was received no more money was paid out, and that at that time Neale was in defendant's debt. His Honour, in giving judgment, said he had given the case very careful consideration, and had come to the conclusion that the plaintiff was entitled to recover, as it was pretty clear that money had been paid to Neale after the notice of assignment had been given. With regard to the transfer of the contract from Neale to Burne, he (the judge) did not think for a moment that the defendant was actuated by any dishonest motive, but at the same time he thought the plaintiff was entitled to recover her money, and he therefore gave her judgment for the sum of £35, with costs.
13. At the Darlington Police Court Mr. Morton Powell charged Mr. Charles Craston with larceny of the script of the part he had been playing in *When it was Dark*. The charge was dismissed, and the Mayor said accused left the court without a stain on his character.

## OCTOBER.

4. Before his Honour Judge Woodfall, in the Westminster County Court, the case of Mountford v. the Manchester Palace of Varieties (see report of case under date of July 29) came on by way of an application as to costs.—His Honour said it was clear that plaintiff was entitled to his costs in respect of the breach of contract on the part of the defendants, but that was a matter for taxation. He (the Judge) would direct, however, that judgment should be for the plaintiff, with costs on Scale "B."
5. At Dartmouth, William James Webb, of Plymouth, proprietor of a portable theatre, and Allan Johnson, his manager, were summoned under the Vagrancy Act for having conducted a lottery in a portable theatre. It was alleged the defendants sold numbered programmes, and that the numbers of these were drawn by



lots, and money awarded to the holders of the programmes bearing the winning numbers. Webb was fined 5s. and costs, £2 0s. 6d. In all, and Johnson ordered to pay the advocate's fee of 10s. 6d. Notice of appeal was given.

9. Before the Deputy Judge (Mr. H. E. Gurner), at Whitechapel, Mr. Alec Hurley, of 98, King Henry's Road, Regent's Park, sued the Macnaghten Vaudeville Circuit, Foresters' Music Hall, Mile End, for £90, being one week's salary.—In a contract that Mr. Hurley had entered into through his agents to produce a sketch, entitled *The Coster's Beano*, at Sadler's Wells Theatre, on April 22, Clause 10 stipulated that full particulars should be furnished to the management fourteen clear days before the production. When Mr. Hurley went to the theatre some ten days before the date he was told that he would not be allowed to go on the stage, because he had not observed this condition. He had to engage other people in the production of the sketch and had to pay the salaries, although he was not allowed to perform, and at short notice he was unable to fill up the date.—Judgment was given for defendants with costs.
9. Sir William Selke, at Brompton County Court, heard a claim by Mr. Frank Grams, proprietor of a sketch called *The Quips*, to recover £67 10s. damages from Mr. John Charles Coe, of the Hammersmith Palace of Varieties, for alleged breach of contract and "loss of fame." £2 10s. was paid into court.—The plaintiffs' case was that they were engaged to play their sketch at the Hammersmith Palace during the week commencing July 8, but on the Monday night before the conclusion of the sketch, there was some disturbance in the auditorium, and the defendant rang down the curtain. He subsequently refused to let them appear during the week. The defence was that the engagement was a provisional one, and that the turn was unsatisfactory.—His Honour found for the defendant, considering that the contract was for the week only if the show was successful. It was very evident that the sketch, although it might suit a West-end audience, did not please at the Hammersmith Palace. Plaintiff would receive the £2 10s. paid into court, and there would be no order as to costs.
14. In the Liverpool County Court, his Honour Judge Shand and a jury had before them an action by which a Liverpool Insurance agent, named Daniel McCarthy, claimed £50 damages for alleged illegal detention from Messrs. Pennington, as the proprietors of the Royal Muncaster, Bootle, and Mr. H. Young, as their acting-manager. Defendants had given plaintiff into custody for creating a disturbance during the performance of *The Shaughraun*, the wake scene of which was considered by him to be a caricature of Irish life. Judgment was given for the defendants.
15. At Birmingham, before the stipendiary magistrate, Mr. Morton Brown, a man named Henry Leslie Cooper was charged with obtaining food and lodgings from several houses in Birmingham by false pretences. Cooper was sent to prison for two months with hard labour.
21. In the Court of Appeal, before Lord Justice Vaughan Williams, Sir Gorell Barnes, and Mr. Justice Bigham, was commenced the hearing of an appeal by the defendants in the case of Newman v. Gatti and Frohman. The appeal was by the defendants against the verdict awarding £300 damages to Miss Ethel Newman for alleged breach of agreement. The hearing was continued on the 22nd, when judgment was given for the appellants. Lord Justice Vaughan Williams, in giving judgment, said that there was no evidence of collateral contract. He stated that the word understudy as a word did not in the ordinary usage of the stage cover the right of the understudy to play the part of the principal actor or actress, his or her obligation or right being merely to be ready to do so if called upon by the management. The determination of this point was for the learned judge in the original case, and it was his duty to construe the contract. In his judgment, the judge entrusted to the jury by his questions some functions which ought to have been performed by himself. He ought not to have put to the jury either the question as to the construction of the contract—whether the engagement gave the plaintiff the right to claim the part—or the other question, whether the defendants undertook that it should. In the result he thought the defendants were entitled to succeed, and that the plaintiff was not entitled to any damages at all. The other judges concurred.
22. In the King's Bench Division, before Mr. Justice Darling and a common jury, the action in respect of a design for a poster, brought against Messrs. Dangerfield, by Captain John Harry Barber, a retired Army officer, was commenced. The plaintiff's case was that in 1900 he handed his sketch and others as samples to a man named Sargent, who was represented as a person who might be able to obtain orders from editors of magazines for his (the captain's) work. Last year he saw a poster printed from the sketch under notice, being used in connection with *Florodora*. As he had given no authority for the sketch to be used, he wrote to Messrs. Dangerfield, who replied that they had bought it from Mr. J. Bannister Howard, who bought it from an agent of the plaintiff in the Strand, as they had pointed out to him four years before. The case was concluded on the 23rd, when the jury returned a verdict for the defendants, and judgment was entered accordingly.
23. In the Westminster County Court, before Judge Woodfall, the case of Travers v. Russell was tried. It was an action by the plaintiff to recover payment of salary at the rate of £5 per week for producing a bioscope show to the instructions of the defendant, who was described as a dramatic and music hall agent carrying on business in High Holborn.—The Plaintiff said he was engaged by defendant Russell, and always looked to him for payment, but when his salary was not forthcoming he was told to get his money from a Mr. Rayner, who, it was alleged, was the person who was financing the defendant Russell. He was unable to get payment from either party, however, and he now sued the defendant Russell, with whom he entered into the contract.—The defence was that the plaintiff's claim ought to have been brought against Rayner, who was financing Russell, and that the latter was

not in any way personally liable for the plaintiff's claim.—In giving judgment, his Honour said that whether the defendant intended to make himself personally liable or not did not much matter, as it was quite clear that he had held himself out to the plaintiff as the principal in the transaction. Judgment would be for the plaintiff for the amount claimed, with costs.

28. In the Chancery Division, before Mr. Justice Warrington, the action brought by Mr. Edward Nicholls, a composer, of Haverhill Road, Balham, against the Amalgamated Press, Limited, to recover "a substantial sum" as royalties, was dismissed with costs.—The case for Mr. Nicholls was that he assigned to the defendant company the copyright in two songs, "When thou art nigh" and "Love's parting," for publication in a "Carmelite" series of cheap good music. He complained that the publication of the songs in *extenso* in the *Weekly Dispatch* by the Associated Newspapers, Limited, was a breach of the terms of his assignment to the defendant company; that it had prejudicially affected the sale of the "Carmelite" series, and injured his reputation as a composer of high-class songs. He claimed royalties in respect of the publication in the *Weekly Dispatch* based upon the circulation of that paper on the dates in question.—His Lordship gave judgment for defendants with costs.
29. At Grimsby judgment was given in a claim against the Palace Theatre of Varieties, brought by Mrs. Rushbrook, of Hull, for the loss of her son, who, whilst stage-managing, was killed by the collapse of a drop curtain he was lowering. At the trial in July the jury awarded her £150, but the defence raised the legal point as to whether deceased was a workman.—The judge quoted several authorities, drawing distinction between manual labour and manual work, and held that deceased came under the latter category, which excluded him from the Act. He, therefore set aside the verdict of the jury.

### NOVEMBER.

5. At the Central Criminal Court, John Ponter was sentenced to eighteen months' imprisonment for obtaining money by false pretences. Ponter was arrested through an attempt to obtain money from Mr. Carpenter, of the Lyceum, by means of a fraudulent message on the telephone purporting to come from Mr. Chute, of Bristol. Detective-sergeant Collins said the prisoner had used the names of well-known actors, and it was proved that since 1882 he had been convicted at Taunton, Bath, and Bristol on five occasions for fraud. He was well known as a swindler to the Charity Organisation and Mendicity Societies.
6. In the Westminster County Court the case of Potter v. Odell was tried, and was an action by the plaintiff, Miss Ethel Potter, who described herself as a professional dresser, to recover the sum of £4 7s., which she alleged to be due to her from the defendant, Miss Maude Odell. The plaintiff appeared in person, and said she was engaged by Miss Odell to act as her dresser at a salary of £1 a week and expenses. When she left Miss Odell's service there were three weeks' salary due

to her, and the rest of the claim was made up of purchases which she had made at the defendant's request. Defendant did not appear, and judgment was given for the plaintiff for the amount of her claim, with costs.

14. In the Westminster County Court his Honour Judge Woodfall had before him the case of Shaves v. Rhors, in which the plaintiff, a mechanical engineer, sued the "Three Rhors," a troupe of music hall artists, to recover payment of an account of £4 6s. 6d. in respect of work done in connection with an appliance used by them on the stage at the Pavilion music hall. The defence was that the work was badly done and was quite useless. His Honour, in giving judgment, said it was pretty clear from the evidence that the work was not done satisfactorily, and therefore the question resolved itself into one of amount, and he should assess that at £3 15s., for which sum there would be judgment for plaintiff, with costs.
15. In the Westminster County Court, before his Honour Judge Woodfall, the case of the Variety Theatres Consolidated Co., Limited, v. Whiteford was tried, and was an action by the plaintiffs, who are the proprietors of the Chelsea Palace of Varieties, to recover damages against Mr. Jack Whiteford for breach of agreement. Mr. R. Storry Deans was counsel for the plaintiffs, and said the defendant, Mr. Jock Whiteford, was a well-known Scotch comedian, and that he entered into a contract with the plaintiffs to appear at the Chelsea Palace, but at the last moment he sent a wire saying that he had been called away suddenly to Scotland, and that consequently he would not be able to fulfil his engagement with them. As a result of that the plaintiffs were put to very great inconvenience in filling up his place, and they now asked for damages for the breach of contract. For the defence it was stated that the defendant was still away from London, and therefore could not give his version of the affair to the Court. His Honour said that on the facts so far as they were before him there could be little doubt that there had been a breach of contract by the defendant, and he (the judge) should award the plaintiffs £10 damages and costs, but, at the same time, if defendant paid the amount into Court with an intimation that he would like to give his version of the affair on his return to London, he would give him a reasonable opportunity of putting his views before the Court.
14. Before Mr. Justice Parker, in the Chancery Division, was heard the case of Wade v. Robert Arthur Theatres Co., Limited. The plaintiff Wade is better known as George Robey. Mr. Buckmaster, K.C., and Mr. Wright appeared for the plaintiff, and the defendants were represented by Mr. Romer, K.C., and Mr. Austen Cartmel. The plaintiff's case was that in 1903 he entered into a contract with Mr. Robert Arthur to play in a pantomime for three years, 1905, 1906, and 1907, at a salary of £130, £140, and £150 respectively. There was a clause in the agreement giving Mr. Arthur an option on the plaintiff's services in 1908. This Mr. Robey said he failed to observe at the time of signing the contract, and he asked for relief from the burden of the option clause. On behalf of the defendants, it



was contended that as the plaintiff read through the contract before he signed it, he must have known of the option clause; moreover, the matter was discussed, and, therefore, the plaintiff could not succeed in this action. Mr. Justice Parker, in giving judgment, said the contract meant that when the option was exercised the plaintiff's services were to be retained at the salary which was then payable to him. It was contended that the agreement ought to be set aside on the ground of mutual mistake; but that contention had been very properly abandoned by the plaintiff's counsel, for Mr. Arthur clearly was well aware of the term as to an option, and intended that it should form part of the contract. Regarding the point that there was a mistake brought about by misrepresentation by Mr. Arthur remaining silent when he was under an obligation to make a statement, the evidence did not show that. Even if Mr. Robey did not read the document, he had ample opportunity to do so. Mr. Arthur's evidence was more in detail than that of Mr. Robey. The plaintiff failed to sustain the onus of proof which rested on him. He gave judgment for the defendants. He suggested that in the event of the option being exercised the defendants should pay the plaintiff £160 a week.

19. In the Westminster County Court, his Honour Judge Woodfall had before him the case of *Marinelli v. Martineks*, in which the plaintiff, a dramatic agent, of 29, Charing Cross Road, sued the defendant to recover 10 per cent. commission on an engagement procured for him at Glasgow. For the defence, Mr. Martincks was called, and said he owed the plaintiff nothing. When he signed his contract for the first engagement it was agreed that he was not to pay on re-engagements; but, apart from that, his contention was that his engagement at Glasgow was carried through by Messrs. Somers and Warner, another firm of agents, and that he had paid them their commission. His Honour said that on the evidence before him he must give judgment for the plaintiff, unless the defendant chose to pay the costs of the day in order to give him an opportunity of calling Messrs. Somers and Warner to give their version of the affair. The defendant did not agree to that proposition, and his Honour then gave judgment for the plaintiff for the amount claimed, with costs.
21. Before his Honour Judge Granger, at Redruth County Court, John Horace Knowles, an actor, and Daisy Knowles, his wife, of Poole, Dorset, sought to recover the sum of £5 3s., money due in lieu of two weeks' notice, from Percy Burnett, proprietor of a portable theatre at Camborne. Mr. A. Walters, for the plaintiff, said on Saturday, October 16, plaintiff learned that defendant had discharged plaintiff's brother-in-law, and he went to him and asked why he had done so. Defendant then turned upon plaintiff and told him he could go too. Next morning plaintiff saw defendant, who again told him to go. His Honour held that there had been no sufficient cause for discharging plaintiff in that summary manner, and found for plaintiff with costs.
22. Before his Honour Judge Woodfall, in the Westminster County Court, the case of

Scalfield and Davidson came on for hearing. Mr. Richard A. Scalfield, a theatrical and dramatic agent, sued Mr. Dore Davidson for commission on an engagement at the Playhouse in *The Earl of Pawtucket*. His Honour said that there was no evidence of contract of any kind, and certainly no evidence that defendant obtained the engagement in consequence of the plaintiff's introduction. It followed, therefore, that judgment must be entered for the defendant with costs.

25. An application was lodged in the Edinburgh Bill Chamber by Walter de Frece, for the purpose of interdicting Malcolm Scott from performing at the King's, Edinburgh, during the week. The complainant stated that he would be lessee of the Edinburgh Royal for the period from April 1 to August 31, 1908. On October 29, 1907, he engaged Malcolm Scott to give a performance at the Royal during the week commencing August 24, 1908. By article 5 of the Memorandum of Agreement the respondent agreed that for a period of fifteen months prior to his appearance in Edinburgh he would not perform at any place of amusement within a radius of ten miles of the Royal. His appearance at the King's during the week would, it was argued, be a breach of the engagement, as the King's is less than ten miles distant from the Royal. Lord Guthrie appointed the respondent to lodge answers on the following day, when the respondent explained that the engagement came to between the complainant and himself, which was on the usual terms of an ordinary theatrical engagement, was not stamped at the time of signing, nor was the stamp deleted by the complainant, who was the first person to sign. It was also well known to the latter that the respondent intended to tour in America, and it was agreed that the respondent should be entitled to free himself of his purposed engagement to the complainant on giving four weeks' notice to him. It was averred that the complainant knew that the respondent had entered into a contract with the King's for the week beginning November 25. The performance complained of had been largely advertised, and large numbers of the public had booked seats. Any interdict granted would cause great public inconvenience and disappointment, and would entail serious loss to the King's Theatre Company.—Lord Guthrie refused to grant the interdict, and gave respondent costs.
35. In the Westminster County Court, before his Honour Judge Woodfall, the case of *Redmayne v. Scott* was tried. Plaintiff, who described himself as a scenic artist, carrying on business at Compton Street, Soho, sought to recover the sum of £25, being the agreed price for work done in connection with the painting of a set of scenery for a sketch which the defendant was producing in the provinces.—The defendant said he did not dispute having given the order for the work, but his case was that it was so badly done that he had to have nearly the whole of it done over again.—His Honour, in giving judgment, said the defendant did not appear to have made any complaint until this action was brought, and he thought it was now much too late for him to set up the defence he had done; therefore judgment would be for the plaintiff for the amount claimed, with costs.



26. A case of some importance to the theatrical profession was tried before his Honour Judge Woodfall in the Westminster County Court, in which the plaintiff, Mr. Raymond Dudley, sued the London Parcels Delivery Company to recover £50 damages for loss of business in consequence of the delay in delivery of a quantity of stage costumes. The company undertook the delivery of certain costumes. They went astray on the railway, and the plaintiff consequently was unable to fulfil a contract with a cinematograph company.—In giving judgment, his Honour said he was quite satisfied that the plaintiff was entitled to some damages, but not anything like the amount he claimed in this action. He (the judge) did not know what remedy the plaintiff might have against the railway company, but in this case he should award him £16 damages, with costs, as against the Parcels Delivery Company.
27. At Tower Bridge Court the Surrey Vaudeville Theatre, Limited, was summoned before Mr. Cecil Chapman, by Herbert Henry Blackmore, secretary of the Theatrical Managers' Association for allowing stage plays to be given at the Surrey Music Hall, Blackfriars Road, on six days in November. There was a similar summons against Mr. Frank Macnaghten, the managing director. Mr. Bodkin, who appeared in support of the summonses, said that the proceedings were taken under the Theatres Act, 1843. Since November, 1893, the Theatrical Managers' Association had endeavoured to control music halls in the production of serious pieces of drama to the damage of the theatres. Various cases were taken before magistrates, and after a decision on appeal the music-hall managers were eager to come to some arrangement with the theatrical profession. In September, 1906, an agreement was arrived at, and one of the signatories was Mr. Macnaghten, on behalf of nine music halls of which he had control, including the Surrey. The effect of the agreement was that if a music-hall proprietor limited his performances to one sketch, with six speaking parts, not exceeding thirty minutes, and a short sketch, not lasting more than fifteen minutes, with one scene and not more than four speaking parts, the Theatrical Association would take no notice. Although Mr. Macnaghten had signed the agreement, the Association had to write complaining of the sketches on May 4, 7, and 25, and August 7, 13, and 14. Mr. Macnaghten replied that he had certain old contracts which he had to carry out. Before signing the agreement he pointed out that he would have to fulfil existing contracts, but that was in September of last year, and if any such contracts now existed they were contrary to law and could not be enforced. Mr. Blackmore, the secretary of the Theatrical Association, said that one sketch which was being played on the evening he visited the Surrey was *The Sorrows of Satan*. There were two scenes and four characters, and it lasted thirty minutes. The second piece was *The Barrier Between*, with three scenes and eight characters, which occupied half an hour. Mr. Frederick Baugh, manager at the Surrey, said that they could not help themselves, because the contracts for the two sketches in question had been in existence two years. The time occupied by them was not quite so long as had been stated, and there were six characters only in *The Barrier Between*. The summons against Mr. Macnaghten was withdrawn, and the Surrey Vaudeville Company were fined £36.
28. In the King's Bench Division, before Mr. Justice Lawrence, Mr. Michael Bennett Leavitt, theatrical manager, sought an injunction restraining Miss Mabel Bardin, music-hall artist, and stated to be employed at the Pavilion, from contravening an agreement under which it was said the defendant undertook to perform under his exclusive management. The defendant denied that the plaintiff was entitled to an injunction, and counter-claimed to have the agreement set aside on the ground that it was obtained by fraud and was against public policy, and for damages. Mr. E. F. Spence, who appeared for the defendant, said he understood that the plaintiff did not appear, and, therefore, the defendant would be entitled to judgment in the claim. The plaintiff, being an American, was very rarely in this country, and the defendant was not anxious to go to the expense of calling witnesses to prove her counter-claim. He therefore asked leave to withdraw the counterclaim in order that it might be brought forward on a future occasion if necessary. Mr. Justice Lawrence entered judgment for the defendant on the claim with costs, and allowed her to withdraw her counterclaim.
29. Before Mr. Justice A. T. Lawrence, in the King's Bench Division, Mr. Szarvasi Ferencz, the proprietor of a troupe of Hungarian vocalists, dancers, and acrobats, brought an action against the Empire, Camberwell, Limited, to recover damages for a breach of contract. Defendants denied liability. Mr. Cannot appeared for the plaintiff, while Mr. Drake represented the defendants. Mr. Cannot said that in December last the defendants entered into a contract with his client under which he and his troupe were to appear at the Grand, Islington, for the week commencing February 4 last, at a salary of £35. The defendants failed to obtain an underlease of the theatre for which they had been negotiating, and they wrote to the plaintiff at Lyons, but, unfortunately, the letter did not reach that place until after the plaintiff and his troupe had left for this country. He (the learned counsel) submitted that the plaintiff was entitled to recover the week's salary, as the theatre was not closed during the week commencing February 4. Mr. Justice Lawrence said he thought that under the agreement the plaintiff was entitled to recover, and, therefore, he gave judgment for him for £35, the amount claimed, with costs.
30. In the King's Bench Division, Mr. Justice Ridley granted an injunction restraining Mr. Sam Mayo from appearing in breach of an agreement at the Putney Hippodrome or any other place of amusement within two miles of the Granville. An interlocutory injunction had already been granted. No one appeared on behalf of the defendant, it was stated, and

his lordship confirmed the injunction, also entering judgment in favour of the plaintiffs, awarding them 40s. and costs.

## DECEMBER.

- 3 Before his Honour Judge Woodfall, in the Westminster County Court, the case of *Howell v. Sharp* was heard, and was an action by the plaintiff, a clog-dancer living at Kennington Road, to recover damages against the defendant, J. W. Sharp, who was described as a variety agent carrying on business at 39, Long Acre, for alleged breach of contract.—The plaintiff conducted his case in person, and said that in June of this year he entered into negotiations with the defendant by which it was agreed that he should go on tour with him for three months in the provinces at a salary of £3 10s. a week, and it was arranged that he should call a few days later and sign the contract, but when he called the defendant told him that he had altered his arrangements, and that, therefore, the matter must fall through. On that ground he (plaintiff) now sought to recover damages for breach of contract.—The defendant was called, and said it was perfectly true that some negotiations took place between himself and the plaintiff as to a prospective tour, and terms were agreed upon, but no actual contract was entered into either verbally or in writing. As a matter of fact, he (defendant) found that he could not carry out his arrangements for the tour which had been proposed, and he immediately gave the plaintiff notice to that effect.—In giving judgment, his Honour said he did not think that there had ever been any binding contract between the parties, and, therefore, the verdict must be in favour of the defendant; but, under the circumstances, he thought it was a case in which both parties should pay their own costs.
3. At Clerkenwell County Court, a judgment summons was called, in which the plaintiffs were Messrs. Everton and Cragg, Empress Theatre, Hartlepool, and the defendant Captain Bevan, described as the proprietor of a music hall troupe now or lately at Swansea.—Judgment for £58 4s. 2d., debt and costs, was obtained in December, 1906, in the West Hartlepool Court.—Defendant did not appear. An affidavit was filed showing that on November 16 defendant was served with the summons in Singleton Street, Swansea, and paid 17s. for his expenses.—Plaintiffs called a witness, who said that defendant was under an engagement for twenty-nine weeks with his troupe at various music halls. His salary was £70 per week.—An order was made for payment of £10 per month, or, in default, twenty days.
3. In the King's Bench Division, before Mr. Justice Darling and a special jury, was decided an action brought by Mr. W. P. Dempsey, a music hall artist, to recover from Mr. H. R. Spence, managing director of the East Coast Development Company, damages for libel. The defence was that the words were published on a privileged occasion, and without malice, and that the statements in the alleged libel, in their natural meaning, were true in substance and in fact. Mr. H. Turrell appeared for the plaintiff, and the defendant was represented by Mr. Bankes, K.C., and Mr. D. M. Kerly. Mr. Turrell explained that Mr. Dempsey was engaged by Messrs. Ashton, Limited, to

sing on the piers at Clacton-on-Sea, Walton-on-the-Naze, and Lowestoft. After he had fulfilled part of his engagement the piermaster at Walton prevented him from appearing. He wired to Messrs. Ashton, and they wrote to Mr. Spence, who replied in a letter which contained 'the libel complained of by the plaintiff:—'The artist we complain of was objected to at Clacton-on-Sea for singing coarse songs, and you were informed of this. Notwithstanding, he was sent to Lowestoft, from which place I received an adverse report from the piermaster for the same reason. Hence I instructed Mr. Wightman not to allow him to appear at Walton. I hope you will send down another artist in his place.' There is nothing in the contract requiring us to pay artists for singing indecent songs, and, as you know, we have made a point of resisting this class of performance from the first." His Lordship: It is quite clear that a contract for singing indecent songs would be against public morality and policy. Mr. Turrell: Of course. But my case is that there is nothing that can be called by any fair-minded man indecent in the songs. I am aware that it is also said that the songs were accompanied by a certain amount of action that made them objectionable. This, my client will say, is not the case. After the plaintiff and other witnesses had given evidence, his Lordship observed that it was perfectly plain that the occasion was privileged, and as he was of opinion that there was no evidence of malice, there was consequently no case to be left to the jury. Judgment was accordingly entered for defendant, with costs.

4. The case of *Bowman v. Reed*, heard in the Westminster County Court, was an action by a theatrical agent, carrying on business at Shaftesbury Avenue, to recover £7 10s. as commission for procuring an engagement for the defendant to go on tour in the provinces.—The defendant appeared, and said it was true that the plaintiff got the engagement in question for him, but his case was that the tour fell through, and that as a consequence he had not earned a single penny out of it.—After hearing evidence on both sides, his Honour said it was a case of some hardship to each party, but he must give judgment for the defendant, with costs.
5. Before Mr. Justice Phillimore and a common jury, an action was brought by Mr. Edward Henry Bostock against Mr. Frank Taylor, trainer of animals, and formerly in the employment of the plaintiff, to recover five performing baboons, and for an account of the profits made by the plaintiff's circus and menagerie during a tour through South Africa, Australia, and New Zealand, under the defendant's management.—Mr. Justice Phillimore said he would refer the whole case to the official referee.
- 9 In the Weston-super-Mare County Court, the case of *Peter Adair v. Rollo Balmain* came on.—The plaintiff alleged that he was engaged as agent in advance by the defendant, and that some weeks ago he was left at Weston-super-Mare. He now claimed for two weeks' salary in lieu of notice. The case was adjourned from November 18, when defendant wrote to the judge stating that he was ill.—Judgment was given for the plaintiff for £4 4s., with costs.



9. At the Weston-super-Mare County Court, before Judge Austin, F. H. V. Hooper, pianist, claimed £35 17s. 9d. of Arthur Prince, of 20, Cavendish Mansions, West Hampstead, damages for breach of contract. Plaintiff was engaged by defendant as pianist for a troupe of pierrots at Weston, at £2 10s. per week. On May 29 he was requested to exchange for Redcar, Yorkshire, and finally consented, and at Redcar on June 15 he received notice terminating his agreement.—For the defence it was alleged that plaintiff was inefficient, and on one or two occasions was under the influence of drink at Redcar.—His Honour pointed out that there was no suggestion, on the face of the correspondence, that plaintiff was inefficient or that he drank to excess, and he was awarded £21 and costs, to be paid in a fortnight.
11. In the King's Bench Division, before Mr. Justice Coleridge and a jury, Mr. Herbert Leonard, playwright and actor, and his wife, Mrs. Laura Leonard, professionally known as Laura Dyson, living at Hove, were awarded £454 as damages against a Mr. Arkwright for breach of agreement.—The plaintiffs were engaged by the defendant to take parts in the drama *The Girl of My Heart*, which he was to take on tour for seventy weeks. He, however, did not present the play, and also failed to engage the plaintiffs for another play at salaries of five and three guineas respectively.—The defendant did not appear, and his lordship entered judgment against him.
13. In the Westminster County Court, before his Honour Judge Woodfall, the case of *Eldorado v. Barrasford* was tried. Mr. Valentine Antonio Eldorado, a member of the Eldorado Troupe, sued to recover the sum of £15, which he alleged had been wrongfully deducted from his salary by the defendant, Mr. George Barrasford, whilst he was engaged with him at Brighton.—The plaintiff said he was engaged by Mr. Barrasford through an agent named Slade to appear at Brighton at a salary of £30 a week. He (plaintiff) fulfilled his engagement, but at the expiration of the week the defendant deducted £15 from his salary in respect of arrears of commission due from him (plaintiff) to Slade, and refused to pay him more than the balance of £15. When he accepted the engagement in September last Barrasford told him that nothing would be deducted from his salary at Brighton in respect of his previous engagements at Dublin, Belfast, and other places; but, in spite of that assurance, he did deduct it.—For the defence Mr. Slade was called, and said the commission which was deducted by Mr. Barrasford out of the Brighton engagement was due to him (witness) in respect of prior engagements.—Mr. Charles Barrasford was next called, and said that when the plaintiff was appearing at Brighton he received notice from Slade to the effect that the plaintiff owed him commission on other engagements, and at his request he deducted it from his salary, as the engagement between the plaintiff and himself was made through Slade. His (defendant's) position was a difficult one in these cases, because if he did not deduct the agent's commission the latter would make a claim against him personally for payment of it.—His Honour, in giving judgment, said he thought it was quite clear in this case that the plaintiff signed a contract under which he was to pay commission to Slade week by week, and he did not, therefore, think that Barrasford was right in deducting a lump sum of £15 in respect of previous engagements; at the same time, he was entitled to deduct £3 in respect of the week at Brighton, and it followed, therefore, that there would be judgment for the plaintiff for the balance of £12, with costs.
17. In the Court of King's Bench, before Mr. Justice Coleridge and a common jury, Mr. Francoz Fincham, an actor playing at the Prince of Wales's Theatre, Birmingham, sued Mr. Lilford Arthur, manager to Mr. St. John Denton, dramatic agent, of 34, Maiden Lane, for damages for slander. Defendant denied using the words complained of, and alternatively pleaded that if he did use them they were mere vulgar abuse. Mr. G. Malcolm Hilbery (instructed by Messrs. Heary Hilbery and Son), who appeared for the plaintiff, remarked at the outset that it was unusual for actors to bring such actions against dramatic agents. Plaintiff claimed damages against the defendant for having accused him, on April 19, of perjury in connection with an action against a Mr. Holles, who produced sketches and plays. Mr. James C. Taylor said he was in the passage at the head of the stairs at defendant's premises on the day in question, and heard defendant say that plaintiff had won a case by perjury and lying. The jury found a verdict for the plaintiff for £50, and judgment was given accordingly, with costs.
19. In the Westminster County Court his Honour Judge Woodfall tried the case of *Foster v. Relph*, in which the plaintiff, Mr. George Foster, a dramatic agent, sued the defendant, Mr. Harry Relph, the well-known comedian Little Tich, to recover the sum of £12 10s. as commission for procuring him an engagement at the Palace, Blackpool, for one week, at a salary of £250. The defence was that the engagement was procured through another firm of agents, and that they had already been paid their commission. His Honour, in giving judgment, said he was quite satisfied in this case that the plaintiff was entitled to judgment for the amount of his claim. It was perfectly clear that in April the defendant employed the plaintiff to act as his agent, and there had never been any revocation of that employment. In the first place, the plaintiff obtained an offer which was rejected by the defendant, and he might then have revoked any further action on the part of the plaintiff, but he did not do so, and the result was that the second offer of £250 was made. The fact that the defendant refused to sign the plaintiff's contract did not divest him of liability to pay commission, in spite of the fact that the engagement was carried through by another agent. If he (the judge) had thought it necessary to hear the defendant's evidence on the point he would have adjourned the case for his attendance, but he did not think so. In his opinion, the plaintiff had fully made out his case, and consequently there would be judgment in his favour for the sum of £12 10s., as claimed, and costs on that amount.



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Hay .....	Critchell .....	July 12 .....	Salary due
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Mackay .....	Edwarde .....	April 25 .....	Appeal regarding rights in song
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Moore .....	Goldin .....	June 13 .....	Claim for money due
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—	—	May 4 and 10 .....	—
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Newmark .....	National Phonographic Co. Edison Manufacturing Co. .....	April 10 .....	Copyright
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Winter, German, Opera Co., Ltd. .....	—	July 2 .....	Application to determine claims of singers as "servants"

## OBITUARY.

- Mrs Frank Aldridge.  
 Augustine Alexander (Frank Cusford). Aged 45. June 3.  
 Ada Alexandra. March 15.  
 Mdme. Alzar (Mrs. T. Stephens). Aged 48. April 24.  
 Reddick Anderson, January 7.  
 Mrs. Andrews. January 5.  
 Frederick Angel. January 14.  
 Priscilla Aptommas, March 16.  
 Alexander Armour. Aged 72. November 18.  
 John A. Atkin. Aged 49. January 2.  
 John Atkins. Aged 24. March 22.  
 G. H. Austin. Aged 28. November 10.  
 Howard Baker. Aged 53. November 10.  
 Daore Baldie. Aged 70. January 30.  
 George Bandurria. Aged 69. December  
 Jessie Barry. Aged 21. October 5.  
 Mrs. Bastable. July 29.  
 Arthur Francis Bedford. September 26.  
 Paul Belmore. Aged 34. May 5.  
 Mrs. Wm. Bennett. August 15.  
 Margaret Benson. December 8.  
 Horace Bent. Aged 70. October 10.  
 Chas. Bertram. Aged 52. February 28.  
 Ernest Bingham. October 10.  
 James Birdsall (James Flakey). May 5.  
 Vernon Blackburn. February 14.  
 Ernest Blum. Aged 71. September 18.  
 Frederick Booth. January 5.  
 Mrs. Bostock (Mdle. Kloet). January 29.  
 Emma Bourn. May 14.  
 Grace Armytage Campbell Bradley. August 4.  
 John Bradley. Aged 43. September 17.  
 Lady Brampton. November 17.  
 Rosina Brandram. Aged 61. February 28.  
 Bert Breamer (Herbert Edward Hare). November 9.  
 Tom Breen. November 21.  
 William B. Broadhead. Aged 34. March 3.  
 Marie Brooke (Mrs. D. Scott-Dalglish). May 29.  
 Mrs. G. E. Burnett. Aged 27. February 26.  
 Mrs. Chas. Bush (Florence Charles). May 6.  
 Mary Ann Clarke Buss. August 23.  
 Florence Kate Byrne. February 13.  
 Harry Cadle (Albert Henry). Aged 34. November 15.  
 Julia Cahill. December 8.  
 John Cameron. August 1.  
 Jack Camp (John Edgar Campbell). Aged 40. March 30.  
 George Carr. Aged 70. December 13.  
 Lucas D'Oyly Carte. January 18.  
 John Cassidy. Aged 40. March 30.  
 Mrs. J. Cecil (Minnie Leslie). Aged 33. January 2.  
 James Chappell. Aged 78. January 30.  
 William Cheesman. Aged 46. February 10.  
 Edward Chestham. Aged 44. November 1.  
 Jamestown Cheney. Aged 28. June 19.  
 James David Chisholm. Aged 75. July 20.  
 John Clamp. Aged 74. April 3.  
 Francis Clarke. Aged 31. January 23.  
 Josiah Clarke. Aged 70. March 11.  
 George Wm. Cleghorn. Aged 81. July 30.  
 George Clemments. Aged 67. February 10.  
 Thomas Bowman Closs (Tom Bowman). Aged 65. January 8.  
 George Walton Collins. June 1.  
 Arnold Hugh Colmer. Aged 29. August 23.  
 Wilbye Cooper. Aged 45. December 11.  
 Edward Crosse. Aged 56. January 1.  
 George Cruickshank. Aged 78. October 20.  
 Henry James Gurry. Aged 63. April 22.  
 Brian Dale. May 29.  
 Lionel James Darley (Snazelle). Aged 33. October 10.  
 Sybil Blanche Davey. Aged 39. August 8.  
 William Davies. Aged 47. January 30.  
 James Davis (Owen Hall). Aged 53. April 9.  
 Sam De Voy. Aged 64. February 1.  
 Mary Ann Donald. Aged 78. July 5.  
 B. Doubleday. April 1.  
 Ellen Dowsett. Aged 45. April 6.  
 James Dubois. Aged 36. February 20.  
 Emma Ducklin (Belle Douglas). October 21.  
 Henry Dundas (Arthur Harrison). Aged 47. May 13.  
 Bert Charles Duval. Aged 56. May 12.  
 E. Edmunds. Aged 69. April 28.  
 Thomas Elbin. Aged 64. October 23.  
 George Griffiths English. Aged 38. June 15.  
 George Everard. Aged 34. October 20.  
 James Fairhurst. Aged 87. October 14.  
 Dorothy Fairley (Mrs. Charles Locke). June 21.  
 Mary Anne Fane. January 8.  
 Alfred Farrell. June 24.  
 Bessie Featherstone. January 1.  
 Jessie Ferrier (Louie Lindon). Aged 20. July 23.  
 Edward Firth. Aged 80. February 26.  
 Robert Fogerty. Aged 63. June 29.  
 Gipsy Ford. December 10.  
 J. J. Fruin. Aged 44. October 16.  
 Henry Robert Gadsby. November 11.  
 Mrs. Abigail Gibbs. Aged 80. August 3.  
 James Carter Gillespie. October 13.  
 Emily Gillmore (Emily Thorne). March 5.  
 George Ginnett. November 25.  
 Joseph George Goff. Aged 58. October 5.  
 Otto Goldschmidt. Aged 77. February 25.  
 Bonnie Goodwin. March 19.  
 Charles Good. Aged 54. June 8.  
 Annie Goward. Aged 48. March 21.  
 John Somerville Graham. March 19.  
 Maurice Grau. March 13.  
 Thomas Charles Greenshields. Aged 61. January 1.  
 John Gregory. Aged 61. December 23.  
 Edward Grieg. Aged 64. September 4.  
 Edward Grime. Aged 50. October 3.  
 George Haddock. Aged 84. September 12.  
 Mrs. Warner Hagen (Grace Woodward). September 23.  
 Albert Hall. January 20.  
 Owen Hall (James Davis). Aged 53. April 9.  
 Mrs. Hamilton. January 15.  
 William Hamilton. Aged 69. April 12.  
 Bob Hanlon. Aged 46. June 30.



- Johnny Hanson. Aged 64. September 20.  
 Herbert Edward Hare (Bert Bremer). November 9.  
 Mrs. Thomas Hargreaves. September 12.  
 Mrs. Frank Harvey. June 4.  
 William Harvey. March 23.  
 Joseph Hasselmann. July 28.  
 Joseph Hatton. July 31.  
 John S. Haydon. Aged 70. November 19.  
 Maurice A. Hayman. Aged 63. November 27.  
 Mrs. Joe Haynes. January 16.  
 Mrs. Florrie Heath. September 12.  
 Frank Henderson. March 13.  
 Albert Henry (Harry Cadle). Aged 84. November 15.  
 Mrs. David Henry. Aged 30. October 16.  
 Wilfred Henry. May 18.  
 Mrs. Wentworth Hogg. Aged 58. September 1  
 Joseph Holloway. January 13.  
 Florence Emily Howard (Mrs. D. Cecil). January 21.  
 William James Howle. October 13.  
 Charles Edwin Howson. Aged 59. November 4.  
 Clovis Hughes. Aged 65. June 11.  
 Bessie Inman. November 22.  
 Charlotte James. March 13.  
 Dr. Joseph Joachim. Aged 76. August 15.  
 Annie Johnson. February 15.  
 Mrs. Walter Joyce. Aged 75. October 1.  
 Queenie Joynsen-Powell. December 11.  
 Harry George Kelso. April 7.  
 Henry Kemble. Aged 60. November 17.  
 Harry Kenyon. Aged 37. May 6.  
 Alfred George King. January 13.  
 Dick Kitchen. Aged 47. January 20.  
 Mdlle. Kloet (Mrs. Bostock). January 29.  
 Joseph Knight. Aged 77. January 23.  
 John Kondo Fudiekitchie. January 14.  
 Wilfred Langley. Aged 30. March 19.  
 Mrs. Edward Lauri. November 6.  
 William Lee. Aged 52. February 18.  
 Charles Albert Leicester (C. A. Lewis). May 16.  
 George Leitch. May 18.  
 Constance Leonard. September 21.  
 Charles Lerigo. Aged 71. January 7.  
 James Orr Leslie. Aged 70. May 6.  
 Minnie Leslie (Mrs. J. Cecil). Aged 33. January 2.  
 Jane Lewis. June 15.  
 Louie Lindon (Jessie Ferrier). Aged 20. July 23.  
 Randall Hopley Lingham. Aged 87. February 26.  
 Mrs. Charles Locke (Dorothy Fairley). June 21.  
 Fred Locke (Fred John Locke Scobie). Aged 55. July 14.  
 John L. Lundie. Aged 40.  
 William Lusby. October 14.  
 Annie Lyons. May 1.  
 Kathleen Maccube. Aged 35. February 9.  
 Ada McAlister. November 15.  
 Mrs. Lauderdale Maitland (Gertrude Valentine). Aged 26. June 10.  
 James Manders. Aged 74. January 23.  
 August Manns. Aged 82. March 1.  
 Richard Mansell (Maitland). February 28.  
 Richard Mansfield. Aged 50. August 30.  
 Mrs. Maria Marsh. Aged 76. January 30.  
 Harry Jackson Martin. Aged 39. April 8.  
 Clara Maxam. Aged 88. April 11.  
 John Henry Maycock. Aged 89. March 8.  
 Helen McCrone. April 10.  
 Emily Scarlett Miles. November 24.  
 Mark Mills. Aged 52. October 19.  
 Matthews Monck (Herbert Augustus Such). Aged 57. October 20.  
 Herbert J. Montague. September 6.  
 Nellie Moon. July 2.  
 William Morgan. Aged 77. April 22.  
 Johnny Morton. March 30.  
 David Christie Murray. Aged 59. August 1.  
 Mrs. Harry Nathan. Aged 40. September 8.  
 Wilfruna Phoebe Nation. February 21.  
 Christine Garland Nicholls (Christine Lanscar). Aged 22. April 4.  
 Henry Nicholson. Aged 83. September 14.  
 Pattie Nolan. August 7.  
 Harry Osman. Aged 46. March 8.  
 Frank Ottaway. January 24.  
 Mrs. George Owen. Aged 81. June 4.  
 Henry Pagden. October 30.  
 W. H. Patterson. October 8.  
 William Patterson. September 27.  
 George Adney Payne. Aged 60. May 15.  
 Mdme. Pertoldi. December 9.  
 Mrs. Edmund Phelps. Aged 67. January 2.  
 Frederick Poole. January 18.  
 Miss Anne Teresa Preston. November 14.  
 Mrs. Quaffle. February 20.  
 Mary Jane Rackstraw. May 11.  
 William Rigney. Aged 47. October 25.  
 Captain Rodgers. May 9.  
 Madeline Rosa (Mrs. Frank Travis). September 19.  
 Theodor Rosenfeld. Aged 56. May 27.  
 William Wybert Rousby. Aged 72. September 10.  
 Mrs. Elizabeth Rushforth. February 1.  
 Herbert Manfield (Manfred Russell). June 1.  
 Kenna Russell. April 16.  
 Stuart St. Clair. Aged 57. October 31.  
 F. J. L. Scobie (Fred Locke). Aged 55. July 14.  
 Mrs. W. Scott. May 6.  
 Mrs. D. Scott-Daigleish (Marie Brooke). May 29.  
 Luscombe Searelle. December 18.  
 Judith Searle. Aged 67. April 29.  
 Lechmere Sheldon. Aged 29. August 18.  
 Ernest Joseph Shepherd. Aged 23. June 6.  
 Caroline Sheppard. March 3.  
 Asher Simmons. Aged 60. May 28.  
 Jack H. Smith. Aged 25. February 22.  
 Hannah Spencer. Aged 77. May 12.  
 James Stevenson, jun. August 14.  
 Clare Stewart. June 9.  
 Rowland Stewart. June 11.  
 Lottie Stratton. November 14.  
 Will Sutton. November 18.  
 Charles Henry Taylor. Aged 46. June 27.  
 Greene Taylor. September 12.  
 William Henry Taylor. Aged 53. November 26.  
 Francis Tennant. Aged 67. August 18.  
 Mrs. Leonard Thiel (Nellie Welling). Aged 27. May 9.  
 Emily Thorne (Emily Gillmore). March 5.  
 Mrs. Transfield. Aged 75. July 15.  
 Mrs. Frank Travis (Madeline Rosa). September 19.  
 Tom Trayner. January 14.  
 George Trevor. April 3.  
 Mrs. Harry Ulph. Aged 44. September 17.  
 Gertrude Valentine (Mrs. Lauderdale Maitland). Aged 26. June 10.  
 Sidney Vendome. October 28.  
 Mary Ann Victor. Aged 76. March 13.  
 E. S. Vincent. Aged 53. September 26.  
 Alfred Waddington. May 3.  
 Emily Wallace. September 28.  
 Guy Waller. Aged 34. February 5.  
 Pauline Waller. January 8.  
 Groves Watson. Aged 53. November 10.  
 Cecil Webb. May 8.  
 Sam Weller. Aged 47. February 25.  
 Nellie Welling (Mrs. Leonard Thiel). Aged 27. May 9.  
 Arthur Wheeler. January 3.  
 Mrs. Carl Whyte. September 24.  
 Mrs. Jesse Williams. July 11.  
 Lottie Williams. March 31.  
 Mrs. Annie Wingrove. Aged 50. September 8.  
 Ernest Wintour. Aged 49. March 24.  
 Arthur Augustus Wood. Aged 83. February 7.  
 Beatrice Worth. April 13.

## MISCELLANEOUS EVENTS OF THE YEAR.

### JANUARY.

1. The first Yiddish music hall in London—the Princess—opened in Christian Street, Whitechapel.
6. Annual dinner of Terriers at Dover Castle Hotel.
10. 100th performance of *Robin Hood* at the Lyric.
10. Meeting in connection with Actors' Day at St. James's, Sir Squire Bancroft in the chair.
14. Opening of German opera season at Covent Garden.
16. 100th performance of *The Bondman* at the Adelphi.
17. Eighteenth annual meeting United Kingdom Showmen's and Van Dwellers' Protection Association (the Showmen's Guild) at Memorial Hall, Manchester. The London meeting was held at the Agricultural Hall on the 23rd.
18. Postponed general meeting of the Music Hall Benevolent Fund at 1, Durham House Street.
18. Last performance of *Vicar of Wakefield* at Prince of Wales's.
20. Mass meeting of members of the V.A.F., N.A.T.E., and A.M.U., forming the National Alliance, at the Surrey, Mr. Will Crooks in the chair.
21. Members of the National Alliance called out from Mr. Walter Gibbons's London halls.
22. Mr. G. Adney Payne's halls barred by the National Alliance.
27. Second mass meeting of the National Alliance at the Surrey, Mr. Joe O'Gorman in the chair.
28. The boycott of the National Alliance extended to the Bedford.
28. Opening of the Playhouse by Mr. Cyril Maude.
30. Revised version of *The Merveilleuses* under the title of *The Lady Dandies* presented at Daly's.
31. The National Alliance called out its members at London, Collins's, Cambridge, Crouch End, and Stoke Newington Palace. In the evening the Alliance held a reception at the Scala, of which house they held a lease.
10. Fourth mass meeting of National Alliance at the Scala, Mr. Joe O'Gorman in the chair.
10. Annual dinner of the M.H.A.R.A. at the Horns, Mr. W. H. Clemart in the chair.
14. 300th performance of *Raffles* at the Comedy.
16. Last performance of *The Bondman* at the Adelphi.
19. Annual meeting of the Actors' Association at the Playhouse, Sir Squire Bancroft in the chair.
24. Tenth annual dinner of Gallery First-Nighters at Frascati's.
25. Music hall artists resumed engagements at barred halls—"Peace Night."
27. 100th performance of *Sindbad* at Drury Lane.
27. Last performance of *His House in Order* at St. James's.

### MARCH.

5. *Matinée* at Drury Lane in aid of the Lord Mayor's Cripple Fund.
5. 50th performance of *Nelly Neil* at Aldwych, when piece was presented in revised form.
10. Fifth Annual Dinner of the Incorporated Stage Society, Mr. H. Beerbohm Tree in the chair—Criterion Restaurant.
11. First General Meeting of newly formed Actors' Union, Mr. Cecil Raleigh in the chair—Criterion Restaurant.
17. O.P. Club Ladies' Annual Dinner at Hotel Cecil, Mr. Sidney Dark in the chair.
22. Marriage of Miss Ellen Terry to Mr. James Carew at Belleview, Pittsburg, Pennsylvania, U.S.A.
23. Last performance *Sindbad* at Drury Lane.
23. Last night of Mr. W. H. C. Nation's season at Terry's.
27. Annual Meeting of Touring Managers' Association, Mr. E. Lockwood in the chair, at Savoy Mansions.
27. General Meeting of newly formed Traveling Theatre Managers' Association—P.O.W., Birmingham.
23. Marriage of Marie Victoria Courtney (daughter of Miss Marie Lloyd) to Harry Avlin at St. Stephen's, Avenue Rd., N.W.
10. 500th performance of *The Scarlet Pimpernel*—New.

### FEBRUARY.

1. 400th performance of *His House in Order* at St. James's.
2. Last performance *Amasis* at Criterion.
3. Third mass meeting of the National Alliance at Scala, Mr. Joe O'Gorman in the chair.
5. Annual meeting of Actors' Benevolent Fund, Mr. H. Beerbohm Tree in the chair, at His Majesty's.
8. Fiftieth performance of *Antony and Cleopatra* at His Majesty's.

### APRIL.

4. Annual meeting Royal General Theatrical Fund in Terry's Saloon, Mr. Edward Terry in the chair.
7. Banquet at the Hotel Cecil to Mr. H. Beerbohm Tree, previous to his departure for Berlin, where he performed for several nights at the Royal Opera House. The Lord Mayor occupied the chair.
8. French opera season commenced at the Coronet, W.



3. 250th performance of *Toddles* at Playhouse.
14. First annual meeting V.A.F. at Empire, Camberwell, Mr. Joe O'Gorman in the chair.
23. 50th performance of *John Gayde's Honour* at St. James's.
23. Celebrations in connection with the anniversary of the birth of Shakespeare were held at Stratford-on-Avon and various other places.
25. Sir Chas. Wyndham's supper to the Colonial Premiers at the Hyde Park Hotel.
28. Annual special service in connection with the Actors' Church Union at St. Paul's, Knightsbridge, the preacher being the Bishop of Birmingham.
27. Last performance of *My Darling* at Hicks's.
27. Last performance of *The New Aladdin-Gaiety*.
29. Marriage of Miss Dorothy Edwardes to Mr. C. A. Sherbrooke, St. James's Church, Spanish Place.

## MAY.

3. 100th performance of *When Knights Were Bold*—Wyndham's.
6. First of the two extraordinary general meetings of the A.A., at Passmore Edwards Settlement, Mr. Geo. Alexander in the chair. As a result of the voting at this meeting the London actor-managers resigned from the Association.
7. Annual meeting of Rehearsal Club at St. James's, Mr. Edward Terry in the chair.
8. 100th performance of *Miss Hook of Holland* at Prince of Wales's.
11. Final performance of Shakespeare Festival at Stratford-on-Avon.
11. 50th performance of *Her Love Against the World* at Lyceum.
12. Playgoers' Club's dinner to Mr. H. Beer-bohm Tree on his return from Germany, Mr. Hall Caine presiding, at the Hotel Cecil.
17. Marriage of Miss Nancy Price and Mr. Chas. Maude.
17. Opening of new Portsmouth Hippodrome.
18. Last performance of *The Lady Dandies* at Daly's.
18. Mr. Arthur Bourchier addressed a gathering at the Royal Institution on the subject "The Limits of Dramatic Art."
27. Second of the two extraordinary meetings of the A.A., at Passmore Edwards Settlement, Mr. Fredk. Morland in the chair.
30. 150th performance of *The Stronger Sex* at Royalty.
30. Annual dinner of the Royal General Theatrical Fund at Hotel Metropole, the Lord Mayor presiding.
31. Last performance of *The Last of His Race* at Drury Lane.
31. Annual meeting of the Actors' Orphanage Fund at the Playhouse, Mr. Edward Terry in the chair.

## JUNE.

7. Marriage of Mr. P. Warren-Smith and Miss Kitty Loftus at Thundersley.
9. Annual Dinner M.H.B.F., Mr. H. G. Hibbert in chair—Troadero.
13. Complimentary *matinée* to Miss Fanny Coleman at St. James's.
14. Actors' Church Union meeting at Temperance Hall, Birmingham.
20. New Vagabond Club luncheon to Mr. Tree in honour of his 20th year of theatrical management, Sir Gilbert Parker, M.P., in the chair, at the Hotel Cecil.
29. Opening of New Empire, Sunderland.

## JULY.

5. Close of Mr. Tree's season at His Majesty's.
5. Actors' Orphanage Fund Garden Party in Chelsea Hospital grounds.
6. In the *Bishop's Carriage* transferred to the Aldwych from the Waldorf.
7. Complimentary dinner to Messrs. J. E. Vedrenne and Granville Barker at the Criterion Restaurant.
8. Opening of four weeks' operatic season at the Coronet.
9. Theatrical sports at Stamford Bridge.
12. Last performance of *John Gayde's Honour* at St. James's.
15. Opening of the Moody-Manners season at Lyric.
15. Seventh annual conference of the Actors' Church Union.
20. One hundredth performance of *Mrs. Wiggs of the Cabbage Patch* at Terry's.
25. Third annual meeting of Theatres Mutual Insurance Company at St. James's.
26. Close of Mr. Bourchier's season at the Garrick.
27. Last performance of *Divorçons* at Duke of York's.
29. Mrs. Tree performed the opening ceremony of the New Opera House, Bridlington.

## AUGUST.

25. 200th performance of *Miss Hook of Holland* at the Prince of Wales's.
15. Actors v. Authors Cricket Match at Lord's.
17. Opening of Promenade Season at Queen's Hall.
26. *Brewster's Millions*, transferred from Hicks's to the Duke of York.

## SEPTEMBER.

1. V.A.F. meeting in connection with the alleged evading of the Award by a Manchester Proprietor—Palace, Manchester.
4. Marriage of Miss Kitty Mason and Mr. W. E. Aspinall at St. Andrew's, Westminster.
9. 150th performance and transference of *Mrs. Wiggs of the Cabbage Patch* from Terry's to the Adelphi.
16. Opening of New Willesden Hippodrome.
16. Re-opening of Battersea Empire.
17. 150th performance of *Brewster's Millions* at the Duke of York's.
23. Opening of New Hippodrome, Warrington.
25. 250th performance of *When Knights Were Bold* at Wyndham's.
27. Fire at Prince's, Horwich.
30. Opening of New Palace, Reading.
30. Opening of New King's, Portsmouth.

## OCTOBER

5. Reopening of Hengler's Circus by M. Beketow.
5. Last Performance of *The Truth* at the Comedy.
9. First annual meeting of the Music Hall Ladies' Club at the Canterbury.
9. Opening of the Queen's with *The Sugar Bowl*.
9. Reopening of the Great Queen Street as the Kingsway with *Irene Wycherley*.
11. Annual meeting of the Drury Lane company.
11. Last performance of *The Hypocrites* at Hicks's.



14. Extraordinary general meeting of the A.A. for the purpose of considering the winding up, at Bijou, Bedford Street.
14. *Brewster's Millions* transferred to Pinks's from Duke of York's.
15. Two hundredth performance of *Mrs. Wiggs of the Cabbage Patch* at the Adelphi.
- 15.—*Water Rats' matinée* at the Alhambra, Brighton.
19. Conclusion of Mr. Edward Compton's season at St. James's.
20. Mass meeting of the Actors' Union at the Criterion Restaurant, followed by meetings at Liverpool on the 21st, Manchester on the 22nd, Glasgow on the 24th, and Birmingham 25th.
26. Last performance of *Fiander's Widow* at Garrick.
27. Annual meeting of the M.H.A.R.A. at Camberwell Empire, Mr. W. H. Clemart in the chair.
28. Extraordinary general meeting of A.A. at Bijou, Bedford Street. It was announced that sufficient money had been received in voluntary subscriptions to avert the winding up of the Association.
31. Kinematograph Manufacturers' Association dinner at Holborn Restaurant.

### NOVEMBER.

1. L.C.C. Theatres Committee sat to hear applications for licenses north of the Thames. On the 8th applications for halls south of the Thames were considered, and on the 15th the full Council sat as the licensing authority.
2. Marriage of Mr. Norman McKinnel and Miss Gertrude Scott.
2. Slight fire at Edmonton Town Hall.
3. At Balliol College, Oxford, Mr. Granville Barker addressed the Oxford University Fabian Society on the subject of "The Economic Position of the Theatre."
4. Kinematograph apparatus at Greenwich Theatre destroyed by fire.
4. Elocution competition of the British Empire Shakespeare Society at the Court.
9. Last performance of *Miquette* at the Duke of York's.
9. In honour of His Majesty the King's Birthday command performances of the Dressing-Room scene from *The Clandestine Marriage* and *French as He is Spoke* (Mr. Cyril Maude and company) and *A Quiet Rubber* (Mr. John Hare and company) were given at Sandringham.
9. The names of Mr. John Hare and Mr. Charles Santley were included in the list of new knights in the Birthday Honours.
9. Last performance of *The Sugar Bowl* at the Queen's.

10. Annual dinner of the O.P. Club at the Criterion Restaurant, Mr. Atherley Jones, K.C., M.P., in the chair.
12. Postponed annual general meeting of the Music Hall Home Fund, Mr. Harry Barnard in the chair, at Camberwell Palace.
14. 300th performance of *When Knights Were Bold* at Wyndham's.
14. Sir John Hare and company appeared at Windsor Castle in *A Pair of Spectacles*.
16. Sir Charles Wyndham and company appeared at Windsor Castle in *Still Waters Run Deep*.
20. Marriage of Miss Kate Warner and Mr. Martin Mendelssohn at the Borough Synagogue, Walworth.
28. *The Devil's Disciple* transferred from the Savoy to the Queen's.
23. H.M. the King visited the Kingsway, and witnessed *Irene* at Gaiety.
24. Annual dinner of the Eccentric Club at the Hotel Cecil, Mr. J. Woodhouse, J.P., in the chair.
25. *The Education of Elizabeth* (revised and last act rewritten), transferred from the Apollo to the Haymarket.

### DECEMBER.

1. Complimentary dinner to Mr. J. T. Grein—Criterion.
2. Opening of New Palace and Hippodrome, Burnley.
2. Olympia, Newcastle, destroyed by fire.
7. 200th performance of *The Girls of Gottenberg* at the Gaiety.
7. Re-opening of the Grand, Birmingham, as a music hall.
8. 50th annual dinner of the Savage Club, Sir Chas. Wyndham in the chair—Hotel Cecil.
10. Last performance of *The New Boy* at the New.
10. Miss Vane Featherston's annual tea party at Queen's Hall in aid of the Theatrical Ladies' Guild and Mrs. C. L. Carson's Christmas Dinner Fund.
13. Annual Meeting of the Theatrical Ladies' Guild at St. James's.
14. Fire at the Castle, Neath.
15. Extraordinary General Meeting of the V.A.F. at the Camberwell Empire, Mr. Joe O'Gorman in the chair.
18. Music Hall Ladies' Guild Sale of Work at the Horns, Kennington.
21. Last performance of *The New York Idea* at the Apollo.
21. Last performance of *Cæsar and Cleopatra* at the Savoy.
26. Opening performance of Carl Rosa Opera Company's season at Covent Garden.

# THE STAGE PROVINCIAL GUIDE.

## ABERAVON, Port Talbot, Glam.

Population, 7,553. Miles from London, 192.

**PUBLIC HALL.**—Secretary, Mr. M. Tennant. Dramatic license. Holding capacity: Number of persons, 800. Fixed stage, capable of being enlarged. Proscenium opening, about 21ft. wide. Lighted by gas. Terms for hiring: First night, £2 2s.; after, £1 1s. per night; piano, 7s. 6d. Amount of deposit required on booking, £1 1s. Gas, 8s. 6d., or per meter Tuesday and Saturday.

Early closing day, Thursday; market days, Agent.—M.H.A.R.A.: F. Jones, Red Lion Hotel.

## ABERCARN, Mon.

Population, 12,607. Miles from London, 169.

**VICTORIA PUBLIC HALL.**—Manager, Mr. John Sykes. Dramatic and music and dancing licenses. Holding capacity: Number of persons, 800. Stage, 29ft. wide by 15ft. deep. Lighted by gas. Amount of printing required, 200 sheets. Terms for hiring, three nights, £4 17s. 6d. Amount of deposit required on booking, £1.

**PUBLIC HALL.**—Owned by Public Hall Co., Limited. Licensed for stage plays.

The population is an industrial one, miners and tinplate workers, there being two collieries and two tin works, employing approximately 3,500 men.

There are no local fairs. Portables have visited the place, but not for the past five years, although there does not appear to be any difficulty in obtaining a license from the County Council. There have always been sites for circus pitches, and during the season travelling shows avail themselves of the facility.

Early closing day, Thursday; market day, Saturday.

## ABERDARE, Glam.

Population, 43,365. Miles from London, 185.

**NEW THEATRE.**—Proprietors; Theatre and Billposting Co., Limited; Manager and Secretary, Mr. Z. Andrews. Booking circuit, Llanelly. Musical Director, Mr. Everard Ashton. Dramatic license. Holding capacity: Number of persons, nearly 2,000; amount, £60. Stage, 25ft. deep, 50ft. wide; proscenium opening, 26ft. Lighted by gas. Time of band rehearsal, 1 p.m. No matinée day. The surrounding halls are not barred.

Early closing day, Thursday; market day, Saturday.

Agent.—M.H.A.R.A.: R. W. Bentley, Crown Hotel.

## RECOMMENDED APARTMENTS.

Mrs. Thomas, 23, Pembroke Street, 1 bed, 1 sitting room.

## ABERDEEN, N.B.

Population, 160,780. Miles from London, 558.

**HIS MAJESTY'S THEATRE.**—Proprietors, the Robert Arthur Theatres Co., Limited; Managing Director, Mr. Robert Arthur; Acting-Manager, Mr. H. Adair Nelson; Musical Director, Mr. A. W. Loseby; Scenic Artist, Mr. Joseph Hogg. Full dramatic license. Holding capacity: Number of persons, 2,500, producing with early doors £250. Proscenium opening, 31ft.; stage depth, 41ft.; width, 75ft.; from stage to grid, 60ft. Electric light. Amount of printing required: Walls, 1,000 d.c. sheets; windows, 1,600. Usual matinée day, Saturday, at 2.15. Band rehearsal, 11 a.m.

**PALACE.**—Proprietors, United County Theatres Co.; Manager, Mr. Walter Gilbert. Band rehearsal, 1 p.m.

**ROYAL ALBERT HALL.**—Managers, Messrs. Storie, Cruden, and Co., 9, Golden Square, Aberdeen; Hall-keeper, Mr. Adam Matthew, 53, Huntly Street, Aberdeen. Music and dancing license. Holding capacity: Number of persons, 800. Platform, 23ft. by 10ft. Electric light. Terms for hiring, £5 per night; per week, £24. Amount of deposit required on booking, one-fourth. Special quotations on application to the Managers.

**WINTER ZOO.**—Animals, pictures, and variety.

There is no local fixed fair. The town is visited periodically by portables, sites for which there is little or no difficulty in obtaining. A good circus pitch in a central position is available. Concerts are held in the Pavilion Hall (owned and managed by Mr. D. Thomson, a local entertainer) during the summer months, and various public halls throughout the town are available and suitable for such entertainments. The population of Aberdeen is mostly industrial. There is a large fishing community, which comprises a class of people who are regular theatre and music hall goers. Granite workers (i.e., masons, sculptors, etc.) and persons employed in the manufacture of paper, wool, linen, and combs form a large proportion of the inhabitants.

Early closing day, Wednesday; market days, Tuesday and Friday.

Medical Officers.—A.A.: Dr. McKerron, 1, Albany Place; A.U.: The same.

Agents.—A.U.: Bon Accord Hotel, Market Place; M.H.A.R.A.: Mrs. McMillan, Bridge Street Hotel.

## ABERTILLERY, Mon.

Population, 21,945. Miles from London, 175.

**METROPOLE THEATRE.**—Proprietors, Messrs. Carlton and Duckworth.

**PAVILION THEATRE OF VARIETIES.**—Proprietor, Mr. A. Tilney; Lessees, Messrs. E. and H. Tilney; Manager, Mr. E. Pryce; Musical Director, Mr. Geo. Austin; Scenic Artist, Mr. Cecil Harris. Full dramatic license. Holding capacity: Number of persons, 1,500. Stage measurements: Depth, 30ft. by 50ft.; proscenium opening, 26ft. Own installation for electric light; also gas. Amount of printing required, 1,000 and 500 lithos. No regular matinee day. Band rehearsal, 2 p.m.

Early closing day, Wednesday; market day, Saturday.

Agent.—M.H.A.R.A.: David Evans, Station Hotel.

### ABERYSTWYTH, Cardigan.

Population, 8,014. Miles from London, 243.

**COLISEUM.**—Proprietor and Manager, Mr. David Phillips. Holding capacity: Number of persons, 1,400; amount, £80 to £100, popular prices. Dramatic license. Stage measurements: Opening, 24ft.; depth, 14ft.; flats, 15ft. to 18ft. by 6ft. wide. Electric light, voltage 220. Amount of printing required, 250 sheets. Terms for hiring, sharing.

Summer population, about 60,000.

Early closing day, Wednesday; market day, Monday.

Agent.—A.U.: J. P. Savin, Hotel St. George.

### ABINGDON, Berks.

Population, 6,480. Miles from London, 60.

**CORN EXCHANGE.**—Manager, Mr. J. H. Viner; The Guildhall, Abingdon. Dramatic and music and dancing licenses. Holding capacity: Number of persons, 700. No proscenium or scenery. Stage measurement, 33ft. by 21ft. Gas. Terms for hiring: £2 17s. 6d. first night; half this amount each night following, gas extra. Amount of deposit required on booking, £1.

Fairs: Monday and Tuesday before October 11; also Monday after October 11.

Early closing, Thursday; market, Monday

### ACCRINGTON.

Population, 43,122. Miles from London, 209

**PRINCE'S THEATRE.**—Proprietor and Manager, Mr. J. B. Ormerod; Acting-Manager, Mr. J. E. Barnes.

**NEW HIPPODROME.**—Proprietors, Messrs. Willmot, Vandy, Potter, and Weisker; Manager, Mr. Walter Mould; Director, Mr. Fred Willmot. Booked in conjunction with Thos. Barrasford tour. Music and dancing license. Electric light. Band rehearsal, 2 p.m.

**TOWN HALL.**—Hall Superintendent, Mr. W. Prescott. Music and dancing license. Holding capacity: Number of persons, 1,200. Open platform, 30ft. by 18ft. Electric light, 230 volts direct. Terms for hiring: Meetings and concerts, per night, 42s.; entertainments where scenery is used, one week, £17 10s.; cinematograph exhibitions, one week, £16; extras, electric light per meter, and piano. Amount of deposit required on booking: Three days' rent; if for one day, £2 2s.

**LIBERAL CLUB ASSEMBLY ROOM.**—Secretary, Mr. John W. Barlow. Music and dancing license. Holding capacity: Number of persons, 500. No proper stage. Electric light and gas. Terms on application to secretary.

Accrington has two general fairs—one always the week before Easter and one the first Thursday in August. Both fairs last five days.

Early closing day, Wednesday; market day, Tuesday.

**Medical Officers.**—A.A.: Dr. Greenhalgh, 151, Blackburn Road; A.U.: The same; M.H.A.R.A.: Dr. Greenhalgh, 1, Brunswick Terrace.

Agents.—A.U.: Lane Arms Hotel, Blackburn Road; M.H.A.R.A.: Thomas Bentley, Blockade Hotel.

### ADDLESTONE, Surrey.

Population, 6,073. Miles from London, 20.

**VILLAGE HALL.**—Manager, Mr. J. Bower. Binns. Fully licensed. Holding capacity: Number of persons, 300; amount, £30, according to arrangement of seats. Stage measurements, 30ft. by 14ft.; proscenium opening, 15ft. 9ins. Gas. Terms for hiring: £2 2s. first night, £1 1s. each following. Amount of deposit required on booking, half fees; balance to be paid before doors are opened.

Early closing day, Thursday.

### AIRDRIE, Lanark.

Population, 22,288. Miles from London, 396.

**PUBLIC HALL.**—Manager, Mr. William Ferguson. Dramatic license. Seated for 1,200, with platform fitted up with scenery and side-wings. Gas fully and part electric. Terms for hiring: Saturday or Monday, single, £3 3s.; Saturday and Monday consecutive, £5; Friday and Saturday consecutive, £4 10s.; whole week, £8. Hall let on condition that the lowest charge for admission shall be 2d.

Market day, Tuesday. There are no fairs. For sites for portables, alfrescos, concerts, and circuses, apply, John Gibson, bill-poster, Broom Kroll Street.

### ALCESTER, Warwick.

Population, 2,303. Miles from London, 121.

**CORN EXCHANGE.**—Secretary, Mr. E. A. Jephcott. Dramatic license. Holding capacity: Number of persons, 400. No proper stage. Platform, 30ft. by 15ft. Lighted by gas. Terms for hiring, £1 7s. 6d., or £2 2s. for two successive nights. Amount of deposit required on booking, 10s.

Early closing, Wednesday; market day, Tuesday.

### ALDEBURGH, Suffolk.

Population, 2,405. Miles from London, 99.

**JUBILEE HALL.**—Apply Miss Ethel T. Wightman. Holding capacity: Number of persons, 350 to 400. Lighted by gas. Terms for hiring, £2 2s. for one night, £1 1s. each subsequent night. Amount of deposit required on booking, half amount.

Early closing, Wednesday.

### ALDERSHOT, Hants.

Population, 30,974. Miles from London, 33.

**ROYAL AND HIPPODROME.**—Proprietor and Manager, Mr. Clarence Sounes; Acting-Manager, Mr. Jack Gladwin; Musical Director, Mr. Herbert Harrison. Full dramatic license. Gas and electric light. Amount of printing required: 750 sheets posting, 500 lithos. Usual matinee day, Saturday. Band rehearsal, 1.30 p.m.



An effort was made by Mr. Sounes to build a hippodrome during the past year, and thus keep the Royal for drama only, but owing to the officials at Hants Quarter Sessions refusing to verify the action of the Aldershot magistrates, who granted the license, the matter fell through. There are one or two pitches where circuses and fairs are held, but no portable theatrical companies visit here. If they did no opposition or difficulty in getting licenses, etc., is expected.

Aldershot relies principally on the military camps, which are very extensive—the largest in the world—with about 20,000 troops permanently quartered there, and there are several large military colleges in the close vicinity where officers are trained. These and the military generally are large patrons of amusement at the local playhouse. Each brigade, however, has a canteen, where a variety performance is given each evening by music hall artists. Within easy distance of Aldershot there are several towns and villages. It might be mentioned that new camps are now formed around Aldershot, and every opportunity is given by the railway companies and motor-bus company in joining up with a theatre train service.

Early closing day, Wednesday.

Medical Officer.—A.A.: Dr. Kyngdon, Car-gate Lodge (hours, 9-11 and 7-7.30).

Agent.—M.H.A.R.A.: F. Clement, Welling-ton Hotel.

### ALFORD, Lincs.

Population, 2,478. Miles from London, 130.

CORN EXCHANGE.—Manager, Mr. S. B. Carnley, solicitor and secretary. Double license. Holding capacity: Number of persons, 300; amount, £20. Platform: 15ft. by 9ft. wide; 3ft. high. A proper stage can be put up by arrangement with caretaker. Lighted by gas. Very little printing required. Terms for hiring: 12s. 6d. first night, 9s. second, and 7s. succeeding nights; gas and fires extra. Amount of deposit required on booking, 10s.

Early closing, Thursday; market, Tuesday.

Alford Bull Fair, November 7. In addition there are the May and November fairs.

### ALFRETON, Derbyshire.

Population, 17,505. Miles from London, 136.

TOWN HALL.—Proprietor, Mr. Fredk. Lee. Double license. Holding capacity: Number of persons, 600. Proper stage. Stage measurements, 32ft. by 16ft.; 17ft. high; proscenium, 21ft. Lighted by gas. Terms for hiring: For 1 night, 37s. 6d.; 2, £3 10s.; 3, £5 0s. 6d.; 4, £6 15s.; 5, £7 17s. 6d.; 6, £9; 7, £10 2s. Amount of deposit required on booking, £1, or by arrangement.

Early closing day, Wednesday; market day, Friday.

### ALLOA, Clackmannan.

Population, 14,458. Miles from London, 420.

TOWN HALL.—Hall-keeper, Mr. D. Campbell. License: Dramatic and Music and Dancing. Holding capacity: Number of persons, 1,000. Stage, 16ft. deep, 24ft. wide; open stage; can be extended at an extra fee of 12s. 6d. Electric light, 4d. per unit. Terms for hiring: 1 night, £2 17s.; 2, £5 3s. 6d.; 3, £6 19s. 6d.; exclusive of charges for heating and lighting. Amount of deposit required on booking, £1.

EXCHANGE HALL.—Manager, Mr. John Crawford. Dramatic and music and dancing license. Holding capacity: Number of persons, 500 to 600; amount, £10 to £15. Stage measurements: 15ft. deep, 34ft. wide; width between proscenium, 18ft., height, 11ft. 6in. Gas. Amount of printing required: 2,000 handbills, 150 posters. Terms for hiring: From 20s. to 40s. for one day, cheaper for period. Amount of deposit required on booking, 20s. Two dressing-rooms.

Early closing day, Tuesday.

### ALNWICK, Northumberland.

Population, 6,716. Miles from London, 313.

CORN EXCHANGE.—Licensee, Mr. Joseph Sanderson. Licensed for nine months. Holding capacity: Number of persons, 1,200. Stage measurements: Stage, 50ft. by 25ft.; proscenium, 21ft. by 16ft. Gas and electric light.

TOWN HALL.—Manager, Mr. W. T. Hindmarsh, clerk of the Council, Corporation Offices, Alnwick. Not licensed. Holding capacity: Number of persons, 400. Platform. Stage measurements: 9ft. by 40ft. Inverted gas lamps. Terms for hiring: Concerts, 10s. inclusive. Amount of deposit required on booking: No deposit, as a rule. There are two radiators, which may be used at a small charge, and two ante rooms. The hall is well lighted and ventilated.

Hiring for hinds and shepherds, first Saturday in March; Entire Horse Show, first and second Mondays in April; hirings for single servants, first Saturday in November and first Monday in May; lamb and wool fair, second Monday in July; horses and cattle, second Monday in July and first Monday in October.

Sites: Market Place and Recreation Ground.

Early closing day, Wednesday; market day, Monday.

### ALTON, Hants.

Population, 5,479. Miles from London, 45.

ASSEMBLY ROOMS.—Manager, Mr. W. B. Trimmer. Holding capacity: number of persons, 506; amount, £30. Proper stage. Measurements: 19ft. 15in. deep, 26ft. wide, 19ft. high. Gas. Terms for hiring: One night with gas, £2 15s.; two nights, £4 14s.; three, £6; after, £1 5s. per night. One night without gas, £2 7s. Extras: License fees, 5s. for each evening. Two fremen can be engaged. Deposit required on booking, 10s.

Early closing day, Wednesday; market, day, Tuesday.

### ALTRINCHAM, Cheshire.

Population, 16,831. Miles from London, 186.

CENTRAL THEATRE.—Managers, Messrs. Edgar Dereve and Chas. R. Collins; Acting-Manager, Mr. Fred Pybus; Musical Director, Mr. Chas. F. Wood; Scenic Artist, Mr. Fred Brereton. Dramatic license, restricted. Holding capacity: Number of persons, 900; amount, £35. Stage measurements: 21ft. deep, 30ft. wide, take 18ft. flats, etc. Lighted by gas. Amount of printing required: 300 sheets, 750 lithos, circulars, etc. Usual matinee day, Saturday. Time of band rehearsal, 12 p.m.

PUBLIC HALL.—Owned by the Urban Council; Secretary, Mr. F. Beckett. Dramatic and music and dancing licenses. Holding capacity: Number of persons, 600 (seating). Stage measurements: 36ft. wide by 19ft. deep; proscenium opening, 21ft. by 14ft.; height of

frame, 19½ft. Gas and electric light. Terms for hiring on application.

The district of Altrincham and Bowdon is generally estimated for theatrical purposes as containing a population of 35,000.

The population of Altrincham is trading and industrial; of Hale and Bowdon, residential. Altrincham and Bowdon have separate urban district councils. Hale is also independently governed.

Portables rarely frequent the town. No visit from a portable for two years or more. Their licenses are usually granted, and no serious interference offered. Show day is generally the last Wednesday in September. A fair circus pitch is obtainable. Alfresco concerts are not given here.

Sale is a separate district as regards local government, but geographically is part of Altrincham, to which it is connected by tram (fare 1d., five to seven minutes service) and train. Sale and Altrincham mutually rely on each other for audiences at dramatic performances. Sale is a good residential district for Manchester business men.

Broadheath Station (L.N.W. Railway) is almost as convenient as Altrincham for touring companies.

Early closing day, Wednesday.

### ALVA, Clackmannanshire, N.B.

**TOWN HALL.**—Secretary, Mr. Wm. Cochran. Fully licensed. Holding capacity: Number of persons, 800. Stage measurements, 35ft. by 11½ft. Lighted by gas. Terms for hiring, £1 1s., and gas per night. Amount of deposit required on booking, 10s. 6d. Wednesdays and Thursdays best nights.

Early closing, Wednesday.

### ALYTH, Perth.

Population, 1,965. Miles from London, 465.

**TOWN HALL.**—Manager, Mr. A. Robertson. No license: one can be obtained. Holding capacity: Number of persons, 800. Stage measurements, 33ft., 11ft. No proscenium. Lighted by gas. Amount of printing required: 150 day bills and 8 16-sheets. Terms for hiring: Dramatic, £1 17s. 6d.; concert, £1 5s. Amount of deposit required on booking, 10s.

Early closing, Wednesday; market, Tuesday.

Dates of local fairs: Third Tuesday in May; first Wednesday after November 12. Sites in market square available for portables; market muir available for circuses.

### AMBLE, Northumberland.

Population, 3,000. Miles from London, 303.

**CENTRAL HALL.**—Has dramatic license. Secretary, Mr. R. Carr.

### AMBLESIDE, Westmorland.

Population, 2,536. Miles from London, 263.

**ASSEMBLY ROOMS.**—Manager, Mr. Edward Tyson. Dramatic license. Holding capacity: Number of persons, 500 to 600; amount, £35 (about). Stage measurements: 18ft. by 9ft. from flooring of stage to top of arch, and 14ft. by 3ft. to beginning of rise; depth, 12ft.; width, 19ft. by 8ft.; 2ft. by 6ft. wider behind arch; an additional 4ft., 8ft., or 12ft. extension on premises can be had at extra cost. Lighted by gas. Terms for hiring: £2 10s. for

one night, which includes light. Amount of deposit required on booking, 10s.

The Pavilion used to be licensed for drama, but since the Assembly Rooms were built about fifteen years ago it has only been used for the proprietor's own purposes in connection with his hotel.

Local fairs: Cattle and sheep, Whit Wednesday—sheep, October 13; cattle, October 29. There are no sites available for portables, alfresco concerts and circuses.

Early closing day, Thursday; market day, Wednesday.

### AMMANFORD, Carm.

Population, 4,000. Miles from London, 213.

**IVIROTES HALL.**—Manager, Mr. Thomas Davies. Holding capacity: Number of persons, 600. Stage measurements, 36ft. by 12ft. Lighted by oil. Terms for hiring, £3 for three nights, £1 5s. for one night. Amount of deposit required on booking, 10s.

### ANDOVER, Hants.

Population, 6,509. Miles from London, 67.

**ASSEMBLY ROOM.**—Manager, Mr. Jas. Blackmore. Dramatic and music licenses. Holding capacity: Number of persons, 450. Stage measurements: 26ft. by 16ft. deep; proscenium, 16ft. wide by 10ft. Lighted by gas. Terms for hiring: One night, £2 12s. 6d.; two nights, £3 13s. 6d. Amount of deposit required on booking: 10s. one night; 20s. two nights.

Early closing, Wednesday; market, Friday.

### ANNAN, Dumfries.

Population, 5,804. Miles from London, 400.

**VICTORIA HALL.**—Manager, Mr. R. P. McDougall. Dramatic license. Holding capacity: Number of persons, 500-600; amount, £30. No proper stage, but permanent platform, capable of enlargement; depth, 13ft. to 19ft.; width, 24ft. to 38ft., as required. Lighted by gas. Amount of printing required, 200 sheets, 100 d. bills. Terms for hiring: £3 per night, including piano. Amount of deposit required on booking, £2.

**GOOD TEMPLAR HALL,** Lady Street.—Manager, Mr. Joe Bonner, 64, High Street. Dramatic and music and dancing licenses. Holding capacity: Number of persons, about 400; amount, £20. Stage is 4ft. deep by 9ft. wide. Footlights. Lighted by gas. Amount of printing required, about £1 5s., including bill-posting. Terms for hiring: 12s. 6d. per night, including one anteroom. Hall engaged every Thursday. Amount of deposit required on booking, 8s. Remarks: Suitable for small concert companies, cinematograph and variety entertainments.

Fairs: First Friday in May and third Friday in October. Site available for portables, alfresco concerts, etc., Annan Town Merse.

Market day, Friday.

### ANSTRUTHER, Fife.

Population, 1,663. Miles from London, 417.

**TOWN HALL.**—Hallkeeper and bill-poster, Mr. H. Elliot. Dramatic license. Holding capacity: Number of persons, 600. Stage measurements: 20ft. width, 10ft. depth; can be



extended when required at small cost. Lighted by gas. Amount of printing required, from 100 to 150 sheets, exclusive of day bills, etc. Terms for hiring: Dramatic £2 first night, £1 every succeeding night; concerts, £1 15s. first night, £1 every succeeding night. Gas extra. Amount of deposit required on booking, 10s.

Early closing, Wednesday; market, Friday.

### ARBROATH, Forfar.

Population, 22,372. Miles from London, 473.

**ARBROATH THEATRE.**—Manager and Lessee, Mr. Geo. J. Melvin; Acting-Manager, Mr. Alexander Melvin; Musical Director, Mr. D. W. Jackson. Fully licensed. Holding capacity: Number of persons, 1,000. Stage measurements: 17½ft. deep, 35ft. wide; proscenium opening, 22ft. Lighted by gas. Band rehearsal, 2 p.m. Usual matinée day, Saturday. No surrounding halls barred.

**PUBLIC HALL.**—Manager, Mr. A. Joiner. Dramatic and music and dancing license. Holding capacity: Number of persons, 1,000; seat, 900; amount, £50, ordinary prices. Concert stage, 11ft. deep, 24ft. wide; can be extended to 19ft. by 45ft. Bare stage. Frame can be fitted up; 20ft. opening, act drop, proscenium, gas fittings. Lighted by gas; electric light probably soon. Amount of printing required, 400 sheets. Terms for hiring: Dramatic—1 night, 63s.; 2 nights, 105s.; week, £12 12s.; Concerts—1 night, 42s.; 2 nights, 74s. 6d. Gas extra, as per meter. Amount of deposit required on booking, £1.

Population is industrial, flax mills and iron trade preponderating.

There is an admirable beach for alfresco entertainments, and no difficulty is experienced as to ground for portables and obtaining licenses.

Early closing day, Wednesday; market day, Saturday.

### ARDROSSAN, Ayrshire.

Population, 6,045. Miles from London, 405.

**ASSEMBLY HALL.**—Holding capacity: Number of persons, 500. Stage measurement, 30ft. by 11ft.; can be extended to 30ft. by 18ft. Lighted by gas. Terms for hiring: Dramatic, £2 2s.; concerts, £1 10s. Amount of deposit required on booking, £1.

No local fairs, and no sites available for portables or circuses.

### ARDWICK.

See Manchester.

### ARKLOW, Co. Wicklow.

Population, 5,294. Miles from Dublin, 51.

**MARLBOROUGH HALL.**—Manager, Mr. A. O. Hood, Estate Office. No dramatic license. Holding capacity: Number of persons, 600. Hall, 80ft. by 40ft.; stage, 40ft. by 9½ft.; also ante-room for dressing, etc. Lighted by gas. Terms for hiring: £1 per night. Amount of deposit required on booking, £5 as security against damage.

Local fairs, second Tuesday of each month.

Market, Tuesday.

### ASHBOURNE, Derby.

Population, 4,039. Miles from London, 147.

**TOWN HALL.**—Manager, Mr. H. Wright. Dramatic and music and dancing licenses. Holding capacity: Number of persons, about 600. Stage measurements: 14ft. by 26ft.; hall, 67ft. by 26ft. Lighted by gas. Terms for hiring: 40s. first; 30s. second; 25s. subsequent nights. Amount of deposit required on booking, 10s. each date booked.

Dates of local fairs: February 13, May 21, August 16, October 20, November 29, December 5.

Early closing, Wednesday; market, Saturday.

### ASHBURTON, Devon.

Population, 2,628. Miles from London, 227.

**MARKET HALL.**—Managers, Messrs. Rendell and Sawdye. Fully licensed. Holding capacity: Number of persons, about 400. Concert platform measurements: Depth, 22ft.; width, 10ft. 6in.; height, 3ft. Lighted by gas. Terms for hiring, 30s. for one night. Amount of deposit required on booking, 10s. 6d.

Fairs: March 5, June 4, August 11, and November 12.

Early closing, Wednesday; market, Saturday.

### ASHBY-DE-LA-ZOUCH, Leicester.

Population, 4,726. Miles from London, 118.

**TOWN HALL.**—Proprietors, Urban Council; Manager, Mr. Hy. Baggott. Dramatic and music and dancing licenses. Holding capacity: Number of persons, 500. Proper stage, 18ft. high, 19ft. between pillars, 15ft. back to front, 6ft. can be added to front, 3ft. 6in. each side extra. Lighted by gas. Terms for hiring: 1 day, £1 10s.; 2 days, £2 12s. 6d., gas included. Amount of deposit required on booking, one-third.

Ashby-de-la-Zouch is a compact town, with an excellent train and tram service, the latter tapping populous centres of industry, the last tram out of Ashby running about eleven p.m. to Woodville, Swadlincote, etc. Ashby is a residential town, and good companies have been well patronised. Mr. C. St. E. Hussey, printer, stationer, newsagent, and tobacconist, opposite the Town Hall, is theatrical agent. Telephone 598. Portables only occasionally visit the town. They pitch at the Statues or Fair. These are held on the first Tuesday after September 21. There are admirable sites for alfresco concerts and circus pitches.

Early closing day, Wednesday; market day, Saturday.

### ASHFORD, Kent.

Population, 12,808. Miles from London, 54.

**CORN EXCHANGE.**—Lessee and Manager, Mr. C. Creery. Dramatic and music and dancing licenses. Holding capacity: Number of persons, over 1,000. Stage measurements: 41ft. by 23ft. 6in.; height to grid, 22ft.; proscenium opening, 24ft. Cloths worked on rollers. Has some scenery. Lighted by gas. Amount of printing required: 300 sheets for walls, 100 lithos for windows. Terms for hiring: Sharing or rental. Apply to lessee.

Population chiefly industrial. Employees of the S.E.R. works about 2,500 men.



There is no fixed date for local fair. The town is not visited by portables. Licenses for these would probably not be granted.

There is a good site for alfresco concerts called "The Paddock," where a permanent stage and dressing-rooms are erected. Circus pitches are obtainable in a large field adjoining the Victoria Hotel.

Early closing day, Wednesday; market day, Tuesday.

### ASHINGTON, Northumberland.

Population, 13,596. Miles from London, 290.

**MINERS' THEATRE.**—Lessee and Manager, Mr. Fred Gould.

There is a little difficulty in reaching the town by train (ordinary), because there are so many junctions. There are the Co-operative Hall and others which can be booked for variety shows. The chief industry is mining, and miners receive their pay fortnightly. Blyth is the nearest town where there is a theatre. Ashington is 18½ miles from Newcastle Station (New Bridge Street).

No market day; early closing day, Wednesday.

### ASHTON-UNDER-LYNE, Lancs.

Population, 43,890. Miles from London, 184.

**THEATRE ROYAL.**—Proprietor and Manager, Mr. Charles Revill; Acting-Manager, Mr. William Revill; Musical Director, Mr. W. Halton; Scenic Artist, Mr. Alfred Crocker. Full dramatic license. Holding capacity: Number of persons, 3,000; amount, £145. Stage measurements: 45ft. deep, 75ft. wide, 29ft. proscenium opening. Electric light.

**EMPIRE.**—Proprietor, Messrs. W. H. Broadhead and Son; Manager, Mr. Percy B. Broadhead and Son; Musical Director, Mr. Robert Peel. Stage measurements: 90ft. by 45ft.; proscenium opening, 36ft. Gas and electric light. Time of band rehearsal, 11 a.m. Usual matinee day, Monday.

**ODDFELLOWS HALL.**—Manager, Mr. John Jenkins. Music and dancing license. Holding capacity: Number of persons, 800. No proper stage. Gas and electric light. Terms for hiring, £1 per day.

The town itself is surrounded by smaller towns and villages within a radius of, say, 2½ miles, making up a total population of about 150,000, each place being connected by an excellent service of electric trams. The annual holidays or wakes are held the week following August 15, when all works are closed for ten days.

There is a large market ground on which portables can be erected, but they only stay for short periods. No difficulty in obtaining licenses.

Large circuses, such as Sanger's and Buffalo Bill's, call here occasionally, and find excellent pitches in the fields adjoining the town. Pierrots are numerous in the summer months, and have cosy sites in country places adjoining. The population is residential and industrial. Cotton spinning, engineering, mining, and allied trades.

The town has excellent railway accommodation, being served by the London and North-Western, Great Central, Lancashire and Yorkshire, North-Eastern, and Midland Railway Companies.

There are three good halls in the town—viz., Town Hall, Central Hall, and Co-operative Hall.

Early closing day, Tuesday; market days, Monday and Saturday.

**Medical Officer.**—A.A.: Dr. Mann, 222, Katherine Street; A.U.: The same; M.H.A.R.A.: The same.

**Agents.**—A.U.: G. H. Cropper, Prince of Wales Hotel; M.H.A.R.A.: T. Cropper, White Hart Hotel.

### ASHTON-UPON-MERSEY, Cheshire.

Population, 5,563. Miles from London, 190.

**SALE PUBLIC HALL.**—Manager, Mr. Joseph Toft, "Skernedale," Lyon's Fold. Fully licensed. Holding capacity: Number of persons, 800. Stage, 16ft. high, 52ft. wide, 38ft. deep; opening, 22ft. Gas and electric light. Terms for hiring: Vary as to circumstances.

### ASTON.

See Birmingham.

### ATHERSTONE, Warwick.

Population, 5,248. Miles from London, 102.

**CORN EXCHANGE.**—Manager, Mr. Harry Charnell. Dramatic license. Holding capacity: Number of persons, about 500. No proscenium. Stage measurements: 13ft. by 13ft. Can be extended at small additional cost. Lighted by gas. Amount of printing required, up to 300 sheets. Terms for hiring on application to Manager. Other particulars upon application. Bill-poster, J. H. Calladine, Long Street.

Early closing day, Thursday; market day, Tuesday.

### ATHERTON, Lancs.

Population, 16,211. Miles from London, 195.

**VOLUNTEER HALL.**—Manager, Mr. V. A. Hodder. Full license. Holding capacity: Number of persons, 1,000. Stage (without proscenium, etc.) measurements, 46ft. by 14ft. 6in. Gas and electric light. Terms for hiring: One night, £2 2s.; each succeeding night, £1 1s. Amount of deposit required on booking, £1 1s.

Annual wakes, first Saturday October to following Wednesday. Market-place only available for portables.

Early closing, Wednesday; market, Saturday.

### ATTERCLIFFE.

See Sheffield.

### AYLESBURY, Bucks.

Population, 9,248. Miles from London, 48.

**TOWN HALL.**—Proprietors, Urban Council; Manager, Mr. Percy A. Wright. Fully licensed. Holding capacity: Number of persons, 600; amount, £40 is about the maximum. No proper stage; platform made of tables. Lighted by compressed gas. No piano, stock scenery, or fit-up. Terms: One performance, £2 2s., with £1 deposit; for every succeeding performance, £1 5s., with 2s. 6d. deposit. Gas extra by meter. There is seating accommodation for 450. The Corn Market is held on Saturday. On that day no afternoon performance may be held (except after 4.30 by special arrangement), but possession can be given at six o'clock in the evening.

The town is visited by portables. The Urban Council have always granted licenses very readily. There is not any site suitable for alfresco concerts, but circuses can always find a suitable meadow. The dates of the fairs are second Saturday in May, third Saturday in June, fourth Saturday in September, and second Saturday in October, the two last being the best ones. The population is chiefly industrial and agricultural. The industries are two large printing works and a Swiss milk factory, which employs a large number of hands.

Early closing day, Thursday; market days, Wednesday and Saturday.

### AYLSHAM, Norfolk.

Population, 2,471. Miles from London, 180.

**TOWN HALL.**—Manager, Mr. Walter E. Tuttle. Dramatic or music and dancing license can be obtained. Holding capacity: Number of persons, 400. A permanent platform measures 29ft. by 15ft.; 2ft. 10in. high. Lighted by gas. Terms for hiring: £1 5s. one night; £3 three nights; £5 six nights. Amount of deposit required on booking, one third.

Dates of local fairs: March 23 and last Tuesday in September in every year.

Early closing, Wednesday; market, Tuesday.

### AYR, Ayrshire.

Population, 27,531. Miles from London, 393.

**NEW GAIETY.**—Proprietors, the New Gaiety Theatre, Limited; Managing Director, Mr. R. C. Buchanan; Acting-Manager, Mr. Harry W. Day; Musical Director, Mr. W. G. Burgoyne. Full dramatic license. Holding capacity: Amount, £120. Stage measurements: Depth, 30ft., with between fly rails 35ft.; grid, 42ft.; proscenium opening, 24ft. Electric lighting. Amount of printing required: 900 sheets walls, 500 lithos. Band rehearsal, 1.30 p.m.

**TOWN HALL.**—Manager, Mr. A. B. MacCallum, Town Chamberlain. Used for concerts, etc. Holding capacity: Number of persons, 1,100. Stage measurements: 33ft. by 11ft. Extended platform in front of ordinary, 45ft. by 9 ft. Gas and electric light. Terms for hiring, £3 3s. one night, £2 2s. every subsequent night.

Early closing day, Wednesday; market days, Tuesday and Friday.

Medical Officer.—A.A.: Dr. Gairdner, 6, Wellington Square.

### BACUP, Lancashire.

Population, 22,505. Miles from London, 204.

**NEW COURT THEATRE.**—Lessee and Manager, Mr. Frank Denman-Wood; Musical Director, Miss Ada Hogg; Scenic Artist, Mr. T. Clarke Lockett. Licensed for drama and variety. Holding capacity: Number of persons, 2,000; amount, £100. Stage measurements: 55ft. deep, 33ft. wide; proscenium opening, 26ft. Lighted by gas; electric light by arrangement. Amount of printing required: 500 wall, 500 window, 1,000 circulars. Usual matinee day, Saturday. Band rehearsal, 2 p.m. Monday. Best bookings of the year: *Girl Who Lost Her Character*, *Female Swindler*, *Home, Sweet Home*, *At Cripple Creek*, *Sapho*, *Babes in the Wood* (Peter Thompson), *Flordora*, *Broken Melody*, *The Tyrant*.

Population industrial, with a few residential. Owners of industry or property-system of co-operation is strong here. Situation, 20 miles north-east of Manchester. In addition to the Court there are two halls—Central Store Hall and Mechanics' Institute—situated centre of town. Can be hired by day or week. Lighted by gas; stage, piano, and two dressing-rooms, but no scenery kept. Seating capacity about 500 each. Industries: cotton-spinning and weaving, with large stone quarries in and around the borough; also a few small collieries. Local fair is held once each year in Whit-Week. Stands can be taken up after market on Wednesday, and must be clear to allow market to continue as usual the following Wednesday. Markets are held every Wednesday and Saturday. The fair is held on the Market Ground and in Union Street on private property. All industries close down two days for the fair, either Friday and Saturday or Saturday and Monday. The last week in July industries close down the whole week for Midsummer holidays; other holidays do not exceed two days at one time. Portables do not visit the town. Circus pitches are obtainable, but sites for outdoor alfresco concerts are not available. No difficulty in obtaining a license. One cinematograph show visits the town during fair week; also a few cinematograph shows visit the town during winter, taking one or other of the local halls.

Early closing day, Tuesday.

### BAKEWELL, Derbyshire.

Population, 2,850. Miles from London, 152.

**TOWN HALL.**—Secretary, Mr. E. Morewood Longdon. Dramatic license obtained as required on proper notice. Holding capacity: Number of persons, 400. Height of stage to ceiling, 20ft.; width, 15ft., and 34ft. long; height of proscenium, 13ft. Lighted by gas. Terms for hiring, £2 2s. for the first night and 30s. for each night after. Amount of deposit required on booking, £1.

Local fairs: Easter Monday, Whit Monday, Monday before August 26 (when the 26th falls on Monday it will be held on that day), 1st Monday after October 10, 1st Monday after November 11.

Early closing, Thursday; markets, Monday and Friday.

### BALLINA, Co. Mayo.

Population, 4,846. Miles from Dublin, 166.

**OPERA HALL.**—Manager, Mr. Arthur Muffaney. Double license. Holding capacity: Number of persons, 900. Proper stage. Stage, 30ft. by 12ft., with newly-erected waiting and dressing rooms. Lighted by gas (incandescent). Terms for hiring: £2 10s. single night, £3 10s. two nights, £9 per week. Amount of deposit required on booking, one fourth cash.

There are 16 fairs yearly, and abundant places for portables.

Market, Monday.

### BALLINASLOE, Co. Galway.

Population, 4,642. Miles from Dublin, 91.

**FARMING SOCIETY HALL.**—Managers, Messrs. F. A. Harpur and Son. No dramatic license. Holding capacity: Number of persons, 500; gallery, 100. 18ft. by 13ft. stage.



Stage and ceiling, 20ft.; stage 3ft. from ground. Lighted by gas. Terms for hiring: £5 for week, £1 a night.

Dates of local fairs: January 8 and 11, March 11 and 14, April 8 and 11, May 6 and 7, July 4, September 2, October 6, 7, 8, 9, 11, November 4. Sites available for portables, alfresco concerts, and circuses.

Markets, Wednesday and Saturday.

### BALLYMENA, Co. Antrim.

Population, 8,655. Miles from Dublin, 145.

PROTESTANT HALL.—Manager, Mr. Alexander Cairns. Seating capacity: Number of persons, about 1,000. Size of platform, 40ft. by 20ft. Two dressing-rooms. Letting terms: £1 2s. 6d. per night; £5 12s. 6d. for six nights in succession. Lighted by gas. Grand piano on premises for hire.

Early closing day, Wednesday; market day, Saturday.

### BANBRIDGE, Co. Down.

Population, 4,901. Miles from Dublin, 87.

TEMPERANCE HALL.—Manager, Mr. Frank Weir, Dromore Street, Banbridge. No license required. Holding capacity: Number of persons, 500. Depth and width of stage, 12ft. by 27ft. Can be extended. Lighted by gas. Terms for hiring: 15s. per night, £4 per week. Amount of deposit required on booking, £1.

Local fairs last Monday of each month.

Early closing, Thursday; markets, Monday and Friday.

### BANBURY, Oxon.

Population, 12,968. Miles from London, 86.

ROYAL AND CORN EXCHANGE.—Proprietor, Mr. A. J. Kilby.—License, restricted dramatic. Holding capacity: Number of persons, 700-800. Stage measurements, 24ft. by 36ft.; proscenium, 18ft. by 18ft. Gas and electric light.

Early closing day, Tuesday; market day, Thursday.

### BANFF, Banffshire.

Population, 3,730. Miles from London, 592.

ST. ANDREW'S HALL.—Secretary, Mr. Peter Lyon. Fully licensed. Holding capacity: Number of persons, 500; amount, 28s. 6d. No proper stage. Lighted by gas. Amount of deposit required on booking, 5s.

Early closing, Wednesday; market, Friday.

### BANGOR, Carn.

Population, 11,269. Miles from London, 240.

PENRHYN HALL.—Manager, Mr. W. A. Roberts. Dramatic license. Holding capacity: Number of persons, about 500. Movable platform, 27ft. long, 21ft. wide, 3ft. high. Lighted by gas. Terms for hiring: £2 2s. first night, and £1 1s. for every consecutive night. Amount of deposit required on booking, £1 1s.

Early closing day, Wednesday; market day, Friday.

### BARNARD CASTLE, Durham.

Population, 4,421. Miles from London, 249.

VICTORIA HALL.—Manager, Mr. Tom Borrowdale. Full dramatic license. Holding capacity: Number of persons, 1,000. Permanent stage, 24ft. deep, 35ft. wide; proscenium and act-drop. Lighted by gas.

MUSIC HALL.—Seats 700. No stage fittings.

Chief event: Whitsuntide North of England Cyclists' Meet. Town has a good number of visitors in the summer. Alfresco concert pitch could be arranged for; circus pitches ditto. Portables occasionally visit.

Early closing day, Friday; market day, Wednesday.

### BARNOLDSWICK, Colne.

Population, 6,382. Miles from London, 230.

QUEEN'S HALL.—Manager, Mr. Frank Perry. Double license. Holding capacity: Number of persons, 500 (seating). Proper stage, 33ft. by 21ft. Lighted by gas. Amount of printing required: 300 daybills, 250 sheets letterpress and lithos for posting, comprising 18, 16, 12, and 6 sheets. Terms for hiring: Shares, 50 and 60 per cent. Amount of deposit required on booking, 5s. per day.

Early closing day, Tuesday.

### BARNSELY, Yorks.

Population, 41,086. Miles from London, 173.

THEATRE ROYAL.—Proprietors, Barnsley Theatre Royal Co., Limited; General Manager, Mr. A. C. Mitchell.

PUBLIC HALL.—Proprietors, Jasper Redfern and Co., Limited; Manager, Mr. Jasper Redfern; Acting-Manager, Mr. G. Johnson. Double license. Holding capacity: Number of persons, 2,500. Full stage. Gas and electric light. Band rehearsal, 1 p.m. Usual matinee day, Saturday.

Surrounding districts (within two miles radius) bring available population for theatrical purposes up to 100,000. Industrial class of people; mostly mines and ironworks. The local fairs are February 14, May 13, and October 11. There are two sites suitable for circuses and menageries—one, the Queen's Ground, about 25 acres, letting to be obtained from Mr. A. Senior, Park House, Ardsley, near Barnsley; the other from the Barnsley Corporation, Market and Fairs' Department, Barnsley. This site is called "The Nook." No alfresco pitches are available.

Early closing day, Thursday; market day, Wednesday.

Medical Officers.—A.A.: Dr. Sykes, Sykes-hurst; M.H.A.R.A.: The same.

Agents.—A.U.: Frank Bedford, Three Cranes Hotel; M.H.A.R.A.: The same.

### RECOMMENDED APARTMENTS.

Mrs. Dickinson, 5, Blucher Street, 3 bed, 1 sit., 2 comb.

Mrs. Beale, 22, Pontefract Road, 2 bed, sit., piano

### BARNSTAPLE, Devon.

Population, 14,137. Miles from London, 211.

THEATRE ROYAL.—Proprietors, Barnstaple Bridge Trust; Manager, Mr. H. Ashton; Scenic Artist, Mr. Arthur Page. Restricted dramatic license. Holding capacity: Number of persons, 818 (seating); amount, £50. Stage measurement: 22ft. deep, 34ft. wide; proscenium opening, 19ft. by 19ft. Lighted by gas; electric plugs. Amount of printing required: 300 circulars for post, 18 6-sheets and 3 18 or 24-sheets, 75 window lithos. Theatre closed May, June, and July.

ASSEMBLY ROOMS.—Secretary, Mr. F. Adams. Music and dancing license. Holding capacity: Number of persons, 300. Lighted by gas.



Barnstaple Fair, nearest Wednesday to September 19.

Early closing day, Wednesday; market days, Tuesday and Friday.

### BARRHEAD, Renfrew.

Population, 9,855. Miles from London, 400.

**PUBLIC HALL.**—Secretary, Mr. Jos. Watson. Double license. Holding capacity: Number of persons, large hall, 700; lesser hall, 150. Stage, 9ft by 24ft., with extension 15ft. by 24ft. Lighted by gas. Terms for hiring: £2 concerts; dramatic entertainments, £2 11s. 6d. Amount of deposit required on booking, £1.

### BARROW-IN-FURNESS, Lancs.

Population, 57,586. Miles from London, 266.

**ROYALTY THEATRE AND OPERA HOUSE.**—Lessee and Manager, Mr. Hugh Robertson; Resident Manager, Mr. George Stone; Musical Director, Mr. J. A. McAlister. Full dramatic license. Holding capacity: Number of persons, 1,500; amount, £90. Stage measurements: 35ft. deep, 40ft. wide; proscenium, 21ft. 6in. Lighted by gas, electric if required. Amount of printing required: 650 sheets walls, 650 lithos, circulars, etc. Usual matinee day, Thursday or Saturday. Time of band rehearsal, 1.30 p.m.

**HIS MAJESTY'S THEATRE.**—Proprietors and Managers, Mr. and Mrs. Calvert Routledge; Musical Director, Mr. David Purvis; Scenic Artist, Mr. D. Edwardes. Full dramatic license. Holding capacity: Number of persons, 1,500; amount, £80. Stage measurements: Depth 30ft., width 60ft.; proscenium, 24ft. Electric light and gas throughout. Amount of printing required: 700 sheets for walls, 600 window bills. Usual matinee day, Saturday. Time of band rehearsal, 1.30 p.m. Best bookings of the year: *His House in Order*, *When Knights Were Bold*, *The Truth*, *The Stronger Sex*, *Tommy*, etc.

**TIVOLI.**—Lessees and Managers, Messrs. Laban and Pepi. Rehearsal 2 p.m.

Early closing day, Thursday; market days, Wednesday and Saturday.

Medical Officers.—A.A.: Dr. Fell, 6, Harley Street (hours 9 to 10.30 and 6 to 7.30); A.U.: The same; M.H.A.R.A.: The same.

Agent.—M.H.A.R.A.: Mrs. Tyssen, Majestic Hotel.

### RECOMMENDED APARTMENTS.

Mrs. E. Quinlan, 13, Strand, 2 sitting, 3 bed. 1 combined room.

### BARRY, Glam.

Population, 27,080. Miles from London, 178.

**THEATRE ROYAL AND HIPPODROME.**—Proprietors, Tours, Limited; Managing Director, Mr. Arthur Carlton; Acting-Manager, Mr. J. R. Horrocks. Double license. Holding capacity: Number of persons, 1,500; amount, £80. Stage measurements: Depth 35ft., width 62ft.; proscenium opening, 27ft. Gas and electric light. Amount of printing required: 700 walls, 500 lithos. Usual matinee day, Saturday. Time of band rehearsal, 1 p.m.

The playgoing population of the Barry district is drawn from four neighbourhoods—viz., Cadoxton, Barry Dock, Barry, and Barry Island—and is an industrial population. Barry

possesses two magnificent docks, and the shipping industry is of importance, the export of coal comparing favourably with that of other sea ports, whilst there is also a big import of pitwood for the South Wales Collieries, also timber for building purposes, and an import of foreign meat, etc. There is also a ship-repairing yard. The average arrivals and sailings of steamers weekly are about fifty, and these bring and take away about 1,250 officers and seamen. Portables visit the town. The Gasworks grounds, Barry Dock, which is in the centre of the town, is a site where travelling living picture shows visit, also various other kinds of showmen. The big circus owners usually pitch at the Witchill Grounds, Cadoxton, a ground of considerable size. The Romilly Hall, Barry, is always available for fit-up touring, dramatic, and variety companies; whilst the Masonic Hall, Barry, is occasionally utilised for pierrot entertainment. Barry Island is an important watering-place, the sands, Whitmore Bay, being about a mile in length. In the summer months this place is daily visited by anything from 5,000 to 15,000 excursionists. Pleasure steamers ply from Barry to Bristol, Weston-super-Mare, and Ilfracombe, and other important pleasure resorts in the Bristol Channel.

Early closing day, Wednesday.

Medical Officer.—A.U.: Dr. Brewer, The Griffins, Tynnewydd Road.

Agency.—M.H.A.R.A.: Windsor Hotel.

### BARTON-ON-HUMBER, Lincs.

Population, 5,671. Miles from London, 174.

**ODDFELLOWS' HALL.**—Manager, Mr. F. Thompson. Double license. Holding capacity: Number of persons about 500. Stage, 7ft. wide, 35ft. long; can be enlarged to 14ft. wide. Proscenium measurements, 18ft. Lighted by gas. Amount of printing required: 100 window bills, 10 six sheets. Terms for hiring on application. Amount of deposit required on booking, 10s.

Early closing, Thursday; market, Monday.

### BASINGSTOKE, Hants.

Population, 9,793. Miles from London, 47.

**DRILL HALL.**—Manager, Mr. A. E. Grant. Double license. Holding capacity: Number of persons, 500. Lighted by gas. Terms: First night, £2 18s.; second, £2 7s. 6d.; third, £2 7s. 6d.; including four sets of scenery, 500 chairs, gas, heating, etc. Stage, 23ft., 23ft. open; height, 18ft.; wings, 16ft. £1 deposit on final booking. Lowest charge for admission, 1s., except for children.

Early closing day, Thursday; market day, Wednesday.

### BATH, Som.

Population, 49,839. Miles from London, 106.

**THEATRE ROYAL.**—Proprietors, The Bath Theatre Royal Co., Ltd.; Lessee and Manager, Mr. Egbert Lewis; Acting-Manager, Mr. L. A. Long; Musical Director, Mr. W. F. C. Schöttler. Full dramatic license. Holding capacity: Number of persons, 1,200; amount, £125. Stage measurements: Proscenium opening, 28ft.; depth of stage, 43ft.; width, 53ft. Electric light. Amount of printing required: 600 sheets, 600 d.c.'s, 1,000 circulars. Usual matinee day, Saturday. Time of band rehearsal, 11 a.m.

**PALACE THEATRE.**—Proprietor, Mr. Frank Macnaghten; Manager, Mr. Chas. Schubert. Music and dancing license. Rehearsal 12 noon.

**THE BATH ASSEMBLY ROOMS.**—Manager, Mr. Lawson A. Howes. License: Music and dancing; no dramatic license. Holding capacity: Number of persons: Large concert hall, 300; smaller concert hall, 400; card room, 200; club room, 200. Staging to suit requirements. Electric light. Terms for hiring: Apply, the Manager. Amount of deposit required on booking, one quarter. Use of company's bill-posting stations in town and district free.

Early closing day, Thursday; market day, Wednesday.

The town has no local fair, and portables do not visit. Circus pitches are available. The population is largely residential, the industrial class not being greatly represented.

Medical Officer.—Dr. Curd, 6, Gay Street (hours 2 to 3); A.U.: The same; M.H.A.R.A.: The same.

Agents.—A.U.: A. Ashman, Seven Dials Hotel; M.H.A.R.A.: The same.

#### RECOMMENDED APARTMENTS.

Mrs. James, 14, Kingsmead Terrace, 1 sit., 2 bed, piano, bath.

Mrs. Bryant, Scarborough House, James Street, West, 4 bed, 2 sit., bath room, piano.

#### BATHGATE, Linlithgowshire.

Population, 6,786. Miles from London, 417.

**CORN EXCHANGE HALL.**—Manager, Mr. Wm. Russell. Fully licensed. Holding capacity: Number of persons, 900. Stage, 22ft. by 24ft. Lighted by gas. Terms for hiring: £2 10s.; license, 2s. 6d. Amount of deposit required on booking, 20s. Four days should be allowed between each entertainment.

Dates of local fairs first Monday after May 28 and first Monday after November 28.

Early closing, third Wednesday in month; market, Tuesday.

#### BATLEY, Yorks.

Population, 30,321. Miles from London, 183.

**THEATRE ROYAL.**—Proprietor and Manager, Mr. J. Edward Whitty; Acting-Manager, Mr. A. A. Taylor; Musical Director, Mr. F. Hime; Scenic Artist, Mr. R. Young. Restricted dramatic license. Holding capacity: Number of persons, 2,100; amount, £80. Stage measurements: 32ft. deep, 50ft. wide; grid, 50ft.; fly floor, 20ft.; proscenium opening, 26ft. Gas and electric light. Amount of printing required: 500 sheets wall, 500 lithos. No regular matinée day. Time of band rehearsal, 1 p.m.

**VICTORIA HALL.**—Secretary, Mr. John Hopkinson. Dramatic and music and dancing licenses. Holding capacity: Number of persons, about 1,000. Not proper stage—platform. Full size of platform, 45ft. by 21ft. 6ins. Electric light. Terms for hiring: One night, £2 2s.; two nights, £4; three nights, £5 5s.; four nights, £6 6s.; five nights, £7 7s.; six nights, £8 8s. Electric light to be paid for in addition according to quantity consumed. Amount of deposit required on booking: One-fourth rent; balance, if required, in advance or from day to day.

**TOWN HALL.**—Manager, Mr. Jas. Warden. Let for concerts. Holding capacity: Number of persons, 400. Platform only. Electric light. Terms for hiring: Concert, 25s. per night; 2s. 6d. per hour lighting. Amount of deposit required on booking, one half.

Site available for portables and circuses, Market Place.

Dates of local fairs, Saturday on or before September 15 to following Tuesday night.

Early closing day, Tuesday; market day, Wednesday.

#### BECCLES, Suffolk.

Population, 6,898. Miles from London, 109.

**PUBLIC HALL.**—Proprietors, the Borough; Hall Keeper, Mr. G. Fiske. Dramatic license. Holding capacity: Number of persons, 400. Fixed stage, 26ft. deep by 16ft. wide; proscenium, 23ft. Lighted by gas. Terms for hiring: £1 13s. 6d. first day; each day after, £1 3s. 6d.; gas and heating extra. All moneys for the hall to be paid in advance.

Early closing day, Wednesday; market day, Friday.

#### BEDFORD, Beds.

Population, 35,144. Miles from London, 50.

**ROYAL COUNTY THEATRE.**—Proprietor, Mr. Edward Graham-Falcon; Manager, Mr. Walter R. Wilson; Musical Director, Mr. H. Elphinstone Stone; Scenic Artist, Mr. J. Tamplin. Double license. Holding capacity: Number of persons, 1,500; amount, £120. Stage measurements: Depth 26ft., width 46ft.; proscenium opening, 26ft. Gas and electric light. Amount of printing required, 732 sheets d.c. Usual matinée day, Saturday. Time for band rehearsal, 1 p.m.

Early closing day, Thursday; market day, Saturday.

#### BELFAST.

Population, 380,000. Miles from Dublin, 112.

**THEATRE ROYAL.**—Proprietors, Warden, Limited; Managing Director, Mr. Fred W. Warden; Acting-Manager, Mr. J. M. McCann; Musical Director, Mr. S. P. Swanton. Double license. Holding capacity: Number of persons, 2,500; amount, £160. Stage measurements: Depth 40ft., width 60ft.; proscenium opening, 21ft. Electric light. Time of band rehearsal, when called. Usual matinée day, Friday.

**PALACE.**—Proprietors, Warden, Limited; Managing Director, Mr. Fred W. Warden; Acting-Manager, Mr. Geo. Harris; Booking Circuit, Mr. Walter De Frece; Musical Directors, Mr. S. P. Swanton and Mr. H. A. Knight; Scenic Artist, Mr. G. Jansen. Double license. Holding capacity: Number of persons, 3,500; amount, £100 (prices, 2d. to 1s. 6d.). Stage measurements: Width 89ft., depth 60ft.; proscenium opening, 30ft. Electric light. Time of band rehearsal, 1 p.m.

**EMPIRE (Victoria Square).**—Proprietors, Belfast Empire Theatre of Varieties, Limited; Manager, Mr. Frank Allen; Resident Manager, Mr. John A. Walker; Booking Circuit, Moss's Empires, Limited; Musical Director, Mr. Wm. L. Richards. Music and dancing license. Holding capacity: Number of persons, 2,250; amount, £70. Stage measurements: Depth 26ft., width 50ft.; proscenium, width 29ft. 8in.; height of grid, 50ft. Electric light. Time of band rehearsal, 1 p.m. Usual matinée day, Saturday. Bars the Palace and the Hippodrome. Twice nightly, 7 and 9.

**ALHAMBRA.**—Proprietors, The Belfast Alhambra, Limited; Manager, Mr. Sinclair Neill; Musical Director, Mr. P. H. Boyle. Electric light.



**WELLINGTON HALL (Y.M.C.A.).**—Manager, Mr. D. A. Black, J.P. No dramatic license. Holding capacity: Number of persons, 1,800. Large platform. Electric light. Terms for hiring on application.

**ULSTER HALL.**—Manager, The Town Clerk. No dramatic license. Holding capacity: Number of persons, 2,000. No proper stage. Electric light. Terms for hiring: By arrangement. Amount of deposit required on booking: 25 per cent. of rent fixed. Not suitable for theatricals. It is a concert hall with grand organ.

Local fair first Wednesday each month. No good sites for portables.

Market days, Tuesday and Friday.

Medical Officer.—A.A.: Dr. O'Connell, 9, College Square.

Agent.—M.H.A.R.A.: Mrs. Stamford, Shakespeare Hotel.

### BELPER, Derbyshire.

Population, 10,934. Miles from London, 134.

**PUBLIC HALL.**—Manager, Mr. Joseph Pym. Dramatic license. Holding capacity: Number of persons, 650. Proper stage. Stage measurements, 18ft. deep by 21ft. wide. Lighted by gas. Terms of hiring: £2, one night; £3 15s., two nights; £5, three nights; £7 10s., six nights. Amount of deposit required on booking, one-half.

Early closing day, Wednesday; market day, Saturday.

### BELTON, Lincs.

Population, 1,500. Miles from London, 168.

**PUBLIC HALL (Grey Green).**—Hon. Secretary, Mr. John W. Ross, The Poplars, Belton, Doncaster. No dramatic license. Holding capacity: Number of persons, 450. Platform measurements, 22ft. by 10ft. Terms for hiring, 3s. to 7s. 6d. per night.

Dates of local fairs, September 25 and 26. Sites available for portables, etc., Pye Lidgeil Croft.

### BERWICK-ON-TWEED, Northumberland.

Population, 13,437. Miles from London, 342.

**QUEEN'S ROOMS.**—Lessee and Manageress, Mrs. W. M. Mather.

**CORN EXCHANGE.**—Manager, Mr. A. L. Miller. Dramatic license. Holding capacity: Number of persons, 1,500. Temporary stage, 32ft. deep, 15ft. wide. Gas and electric light. Terms for hiring: One night, £3; two, £5; three, £6 10s.; six, £10 10s. Amount of deposit required on booking, 20 per cent.

Berwick Fair is held on the last Friday in May. Accommodation for portables can generally be had.

Early closing day, Thursday; market day, Saturday.

### BEVERLEY, Yorks.

Population, 13,183. Miles from London, 181.

**ASSEMBLY ROOMS.**—Secretary, Mr. Francis Mills. Fully licensed. Holding capacity: Number of persons, 1,000. Proper stage. Stage measurements: 32ft. deep, 16ft. wide; no proscenium. Lighted by gas. Terms for hiring: 1 night, £2; 6 nights, £6. Payment required in advance.

Early closing day, Thursday; market day, Saturday.

### BEXHILL-ON-SEA, Sussex.

Population, 12,213. Miles from London, 71.

**THE KURSAAL.**—Proprietor, Mr. W. Claude Johnson; Licensee and Manager, Mr. J. M. Glover; Acting-Manager, Mr. R. Welch. Double license. Holding capacity: Number of persons, 700; amount, £60, at 3s., 2s., and 1s. Stage measurements: Depth, 21ft.; width, 20ft.; opening, 19ft.; scenery, 15ft. at outside. Electric light. Matinée day, Wednesday or Saturday. Three nights is the usual run for one piece.

Bexhill-on-Sea is one of the quiet, fashionable, rising watering-places. The Earl de la Warr did much to develop the attractions of the place. The Kursaal formerly belonged to him. There is no local fair, and the town and Council discourage portable shows or any entertainment of this type. The greatest difficulty is experienced in obtaining from the Council pitches in the parks or on the beach. There is a fine motor track, and motor races are much encouraged.

Early closing day, Wednesday.

### BEXLEY HEATH, Kent.

Population, 12,918. Miles from London, 13.

**PUBLIC HALL.**—Manager, Mr. Thos. Jenkins. Double license. Holding capacity: Number of persons, 500. No proper stage. Measurements: Depth and width of platform, 16ft. 6in. by 34ft. No scenery. Electric light. Terms for hiring: 1 night, £3 3s.; 2 nights, £5 5s.; 3, £6 6s. Amount of deposit required on booking, £1 1s. Hall not let on sharing terms. Three dressing-rooms. Electric trams pass hall.

Early closing day, Wednesday

### BICESTER, Oxon.

Population, 3,023. Miles from London, 66.

**CORN EXCHANGE.**—Manager, Mr. J. Peacock Drovers. Double license. Holding capacity: Number of persons, 350 seated, 400 standing. The dimensions of the permanent platform are 12ft. long by 8ft. deep, in front of it is erected the extension in three sections, 18ft. by 6ft. each, which make a stage 18ft. square. There are three dressing rooms at the back and sides of the permanent platform. Lighted by gas. Terms for hiring: 30s. for first night and 20s. for succeeding nights. Special arrangements must be made for *matinées*. Amount of deposit required on booking, 10s. The hall is used as the Bicester Corn Exchange, and the market stallholders have the right to the entire hall space on Fridays, market day, from 10 a.m. to 5 p.m.

Markets: Corn, Friday; cattle, alternate Fridays from January 10, with Christmas fat stock on Friday after December 11. Fairs: August 5 (sheep, cattle, and horses) and August 6 (pleasure), Friday before October 11, and two following Fridays (pleasure).

Sites available for portables, alfresco concerts, and circuses, Market Square and field in vicinity of station.

Early closing day, Thursday.

### BIDEFORD, Devon.

Population, 8,754. Miles from London, 220.

**PUBLIC ROOMS.**—Managers, Messrs. Caleb Squire and Son. Double license. Holding capacity: Number of persons, 700; amount, £50. Proper stage. Depth, 20ft. 6in.; 27ft. wide;



within the fit-up, 16ft.; 21ft. wide; 15ft. high. Lighted by gas. Amount of printing required, 500 sheets. Terms for hiring: Sharing, or £3 10s. per day. Amount of deposit required on booking, £1.

Early closing day, Wednesday; market day, Tuesday.

Medical Officers.—A.A.: Dr. Pearson, Strand House; A.U.: The same.

### BIGGLESWADE, Beds.

Population, 5,120. Miles from London, 41.

TOWN HALL.—Secretary, Mr. Henry Chandler. Dramatic license. Holding capacity: Number of persons, 300. Proper stage. Stage measurements, 19ft. 8ins. deep by 12ft. wide. Lighted by gas. Terms for hiring: First night, £1 10s.; subsequent nights, £1 1s. Amount of deposit required on booking, £2.

Early closing day, Thursday; market day, Wednesday.

### BILSTON, Staffs.

Population, 24,034. Miles from London, 139.

ROYAL.—Lessee and Manager, Mr. Harry Battersby. Musical Director, Mr. J. E. Machin.

AL FRESCO PAVILION.—Situated at the rear of the Theatre Royal. Lessee and Manager, Mr. Harry Battersby.

TOWN HALL.—For concerts and entertainments. Application must be made to the District Council through the caretaker.

DRILL HALL.—Available for concerts, entertainments, animated pictures, etc.

The Annual Fair, which falls about the week preceding August Bank Holiday, is held on a piece of ground opening off Mount Pleasant, and known locally as the Bull Holes. This piece of land is also used at times as a circus pitch. Another piece of ground which may be used for this purpose is the Football and Recreation Ground, Willenhall Road.

Population.—Industrial. Tinplate and japanned hollow ware, steel and ironworkers, and coal miners.

Early closing day, Thursday; market days, Monday and Saturday.

### BINGLEY, Yorks.

Population, 18,449. Miles from London, 207.

ASSEMBLY ROOMS.—Proprietors, Co-operative Society. No dramatic license. Holding capacity: Number of persons, about 600. Stage measurements: About 9 yds. by 4 yds.; height of stage from floor, about 3 ft. Incandescent gas. Terms for hiring: £1 per night; six nights charged as five. Amount of deposit required on booking, half.

Local Feast held last week in August. Gas field is available for portables and circuses.

Early closing, Tuesday.

### BIRKENHEAD, Ches.

Population, 110,915. Miles from London, 194.

NEW THEATRE ROYAL.—Lessee and Manager, Mr. W. W. Kelly; Acting-Manager, Mr. Reginald Grant; Musical Director, Mr. Joseph Callaghan; Scenic Artist, Mr. Walter T. Warren. Full dramatic license. Holding capacity: Number of persons, 1,750; amount, £100. Electric light. Amount of printing required: Walls, 1,750; d.c. lithos, 1,000; d.c.

letterpress, 500. Usual matinée day, Thursday at 2.30. Time of band rehearsal, 1.10 p.m.

ARGYLE THEATRE OF VARIETIES.—Proprietor and Manager, Mr. D. J. Clarke; Acting-Manager, Mr. J. Keating; Musical Director, Mr. E. Denny. Time of band rehearsal, 2 o'clock. Usual matinée day, Thursday.

Early closing day, Thursday; market day, Tuesday.

Medical Officers.—A.A.: Dr. Wilkinson, 4, Hamilton Square; Phone: 41; A.U.: The same.

### BIRMINGHAM, Warwick.

Population, 522,204. Miles from London, 113.

PRINCE OF WALES'S THEATRE.—Proprietors, Messrs. Rogers, Limited; Manager, Mr. J. F. Graham; Acting-Manager, Mr. Henry Johnston; Musical Director, Mr. William Southworth; Scenic Artist, Mr. W. K. Young. Full dramatic license. Holding capacity: Number of persons, 3,000. Amount, £350. Gas and electric light. Amount of printing required, 1,500 sheets. Usual matinée day, Thursday.

THEATRE ROYAL.—Proprietors, Theatre Royal, Birmingham, Limited; Managing Director, Mr. Tom B. Davis; Acting-Manager, Mr. Philip Rodway; Musical Director, Mr. Guy Jones. Full dramatic license. Holding capacity: Number of persons, 3,500. Amount, £330. Stage measurements: Depth 40ft.; width, 72ft.; opening of proscenium, 34ft. Electric light, latest installation. Amount of printing required, 2,000 sheets. Usual matinée day, Thursday, at 2. Time of band rehearsal, 12 noon. Best bookings of the year: Mr. Tree, September 9; Mr. Lewis Waller, September 2; Fred Terry and Julia Neilson, October 28; Martin Harvey, October 14; Seymour Hicks, April 22; Ellen Terry, November 18; Weedon Grossmith, October 21; F. K. Benson, November 4; Moody-manners, December 2; Tom Jones, September 23; Miss Hook of Holland, September 30; Oscar Asche and Lily Brayton, May 6; Amasis, April 8.

METROPOLE THEATRE.—Proprietor and Manager, Mr. Andrew Melville; Acting-Manager, Mr. J. Hindle Taylor; Musical Director, Mr. Edward Reeves; Scenic Artist, Mr. Hubert Hickey. Restricted license. Holding capacity: Number of persons, over 3,000. Amount, £128. Stage measurements: 40ft. deep by 30ft. wide; 28ft. proscenium opening. Gas and electric light. Amount of printing required, 2,000 walls, 1,000 d.c. windows. Matinées on Bank Holidays. Time of band rehearsal, 12 noon.

ALEXANDRA THEATRE.—Proprietor and Manager, Mr. Lester Collingwood; Acting-Manager, Mr. Fred Bernardo; Musical Director, Mr. Francis Knowles; Scenic Artist, Mr. K. A. Hall. Restricted dramatic license. Holding capacity: Number of persons, 2,000. Amount, £130. Stage measurements: Depth, 35 ft.; width, 54 ft.; proscenium opening, 28 ft. 6 ins. Gas and electric light. Amount of printing required, 1,000 lithos, 1,500 wall printing. Usual matinée day, Wednesday, at 2.30. Time of band rehearsal, 1 o'clock.

BORDESLEY PALACE.—Proprietors, Moss' Empires, Limited; Managing Director, Mr. Oswald Stoll. Dramatic house.

THEATRE ROYAL, ASTON.—Proprietor, Mr. Charles Barnard; Manager, Mr. Edward Hewitson; Acting-Manager, Mr. Frank Whittles; Musical Director, Mr. George Daw; Scenic Artist, Mr. A. Whyatt. Full dramatic

license. Holding capacity: Number of persons, about 2,500. Amount, £120. Stage: Depth, 36 ft.; width, 52 ft.; proscenium, 28 ft. Gas and electric light. Amount of printing required: 1,800 wans, 700 lithos. Time of band rehearsal, 1 p.m.

**CARLTON THEATRE, SALTLEY.**—Licensee and Manager, Mr. James Alexander; Musical Director, Mr. Percy Hesp. Full license. Holding capacity: Number of persons, 2,000. Gas and electric light. Time of band rehearsal, 1 o'clock.

**EMPIRE PALACE.**—Proprietors, Moss' Empires, Limited; Managing Director, Mr. Oswald Stoll; Acting-manager, Mr. A. W. Matcham. Booking circuit: Stoll's. Band rehearsal, 2 p.m.

**GRAND THEATRE OF VARIETIES.**—Proprietors, Moss's Empires, Limited; Managing Director, Mr. Oswald Stoll; Acting-manager, Mr. E. C. Foster; Musical Director, Mr. J. H. Whittaker. Time of band rehearsal, 2 p.m.

**BARRASFORD'S HIPPODROME.**—Proprietors, The Birmingham Hippodrome, Limited; manager, Mr. H. F. Stirling; Acting-Manager, Mr. R. D. Elbourne. Booking circuit, Barrasford's. Musical Director, Mr. W. Crabtree. Music and dancing license. Electric light, own engines. Time of band rehearsal, 12 o'clock noon. Usual matinee day, Thursday, at 2.30.

**GAIETY THEATRE.**—Proprietor, Gaiety Theatre of Varieties, Limited; Manager, Mr. Albert Bushell; Booking Circuit, Own; Musical Director, Mr. Fred Camp. Music and dancing license. Holding Capacity: Number of persons, 3,800. Stage measurements: 50 ft. deep by 80 ft. wide. Gas and electric light. Time of band rehearsal, 1 o'clock. Usual matinee day, Thursday.

**KING'S HALL (Late Old Central Hall).**—Proprietors and Managers, Messrs. J. P. Moore and B. Kennedy.

The following is a list of the halls which may be hired for theatrical entertainment. Most of them are already licensed for the performances of stage plays, and no difficulty is experienced in getting a temporary license for the others. Those marked with an asterisk have a fixed stage, proscenium, scene dock, etc. In brackets are the approximate seating capacities:—

**MIDLAND INSTITUTE (800),** Paradise Street.—Secretary, Mr. Alfred Hayes.

**\*ACOCK'S GREEN INSTITUTE (200),** Dudley Park Road, Acock's Green (5 miles from city).—Secretary, Mr. Offley Wade.

**ALEXANDRA HALL,** Hope Street.

**ASSEMBLY ROOMS,** Bell Barn Road.—Proprietor, Mr. Arthur Bufton.

**ASSEMBLY ROOMS,** Exchange, New Street.—Secretary, Mr. W. F. Haydon.

**\*ASSEMBLY ROOMS,** Edgbaston, Hagley and Francis Roads (500).—Secretary, Leigh H. Elkington. (Fashionable part of the city.)

**BINGLEY HALL,** King Alfred's Place (suitable for a large covered-in fair or exhibition).—Apply, Secretary.

**\*CURZON HALL (2,000),** Suffolk Street.—Secretary, Edmund W. Beech, 37, Temple Street.

**\*MOSELEY AND BALSALL HEATH INSTITUTE (600).**—Apply, the Secretary.

**\*KING'S HEATH INSTITUTE (600).**—Apply, the Secretary.

**MASONIC HALL,** New Street (600).—Apply, the Secretary.

**\*KYRLE HALL,** Sheep Street (800).—Secretary, H.M. Mackintosh, New Street.

**\*SUTTON COLDFIELD TOWN HALL (600).**—Secretary, Town Clerk, Sutton Coldfield.

**SUTTON COLDFIELD MASONIC HALL (300).**—Nine miles from city.

**ERDINGTON PUBLIC HALL (300).**—Apply, the Secretary.

There is only one fair (the Onion Fair) held near the centre of the city. The site is the Old Pleck, Aston. The ground available now is very small, owing to the neighbourhood being constantly built up. There are several available spaces for fairs in the adjoining districts of Erdington, Sutton, Aston, Gt. Solihull, etc., and no difficulty is experienced with the licensing authorities by the managers of portables and circuses who appear from time to time.

The population of the adjoining borough of Aston is 77,310. The chief industries of Birmingham are gunmaking, jewellery, saddlery, brassfoundry, electric fittings, ironfoundry, glass-blowing, brewing, coach and motor-making, buttons, toys, electroplate goods, and electroplating.

Medical Officers.—A.A.: Dr. Rutherford, Broxash, Valentine Road, King's Heath. Telephone, 04676. Wire, "Dunkley, King's Heath." Hours, 9-10.45 and 7-8 (summer), 6-8 winter. Dr. Hawkins, 241, Birchfield Road. Hours, 9.15-10, 2-3, and 6.30-8. Dr. Kirby, 106, Hagley Road, Edgbaston, and 10, Victoria Square. Telephone 5690. Dr. Trout, 412, Monument Road. Telephone 04692. A.U.: Dr. Kirby, as above. M.H.A.R.A.: Dr. Trout, as above; Dr. Walker, 362, Moseley Road; Dr. Walsh, Queen's Hospital.

Agents: A.U.: Bert Wilson, White Lion Hotel, Horsefair. M.H.A.R.A.: The same.

#### RECOMMENDED APARTMENTS.

Mrs. Steadman, 7 Summer Hill Terrace, Parade.—2 sitting-rooms, 5 bedrooms; also combined.

Mrs. Green, 20, Camp Hill, Bordesley.—6 bedrooms, 2 sitting; combined; piano; bathroom.

#### BIRR, or PARSONSTOWN, King's Co.

Population, 4,313. Miles from Dublin, 89.

**OXMANTOWN HALL.**—Assistant Secretary, Mr. R. George Sheppard. Holding capacity: Number of persons, 350. Good stage. Lighted by gas. Terms for hiring on application. Market, Saturday.

#### BISHOP AUCKLAND, Durham.

Population, 11,969.

**EDEN THEATRE.**—Proprietors, Messrs. R. Addison, Limited; Manager, Mr. J. Huntley; Musical Director, Mr. J. Young; Scenic Artist, Mr. J. Vinning. Full dramatic license. Holding capacity: Number of persons, 2,000; amount, £70. Stage measurements: 40ft. by 70ft. by 26ft. Proscenium opening: Stage to grid, 40ft.; stage to fly floor, 20ft.; fly rail to rail, 32ft. Gas and electric light. Amount of printing required, 600 sheets, 700 lithos. Usual matinee day, Saturday. Time of band rehearsal, 1 o'clock. Sixteen dressing-rooms. Theatre heated throughout (hot-water pipes).

**TEMPERANCE HALL.**—Manager, Mr. John W. Robson. Music and dancing license. Holding capacity: Number of persons, 650. Platform size, 24ft. by 15ft. Gas and electric



light. Amount of printing required, 50 posters, 2,500 handbills. Terms for hiring: 20s. per night inclusive (reduction for consecutive lettings). Amount of deposit required on booking, 10s.

Early closing day, Wednesday; market days, Thursday and Saturday.

### BISHOP'S STORTFORD, Herts.

Population, 7,143. Miles from London, 33.

**GREAT HALL.**—Owners, Committee of Working Men's Club; Secretary, Mr. W. H. Glasscock. Double license. Holding capacity: Number of persons, 600 to 800; amount, according to setting of chairs and price of seats. Fixed stage, 40ft. wide, 17ft. front to back; height from stage to tie rod, 14ft. 6ins. at 20ft. wide for grid. Lighted by gas. Amount of printing required, 4 18-sheet, 10 6-sheet, 25 d.c. Terms for hiring: One night, 40s.; two nights, 70s.; three nights, 90s.; six nights, 120s. Fire and gas extra. Amount of deposit required on booking: 10s. one night, 20s. two or more nights. A charge of 5s. extra each night if used after 12 o'clock midnight. Two dressing-rooms and lavatories and property-room. No proscenium or fit-up. Hail-keeper, Mr. S. J. Bull.

Early closing day, Wednesday; market day, Thursday.

### BLACKBURN, Lancs.

Population, 127,626. Miles from London, 216.

**ROYAL AND OPERA HOUSE.**—Proprietor, Mr. Harry Yorke; Manager, Mr. Reginald Yorke; Musical Director, Mr. Fred Taylor. Double license, with smoking. Holding capacity: Number of persons, 2,500; amount, £120. Stage, 45ft. deep. Gas and electric light. Amount of printing required, 810 sheets for walls. No window-billing. Usual matinée day, Thursday, at 2.30. Time of band rehearsal, 1 o'clock. Best bookings of the year: *Blue Moon*, *Dairymaids*, *Véronique*, *Little Michus*, *Catch of the Season*, *Prodigal Son*, *His House in Order*, etc. This theatre will shortly be entirely rebuilt, and made almost twice as large.

**NEW PRINCE'S THEATRE.**—Proprietor, Mr. E. H. Page.

**PALACE.**—Proprietor, Mr. Frank Macnaghten; Manager, Mr. Will Murray. Rehearsal, 12 noon.

**GRAND CIRCUS.**—Manager, Mr. J. F. Scott.

**EXCHANGE HALL.**—Manager, Mr. William Kenyon. Music and dancing license. Holding capacity: Number of persons, 2,000. No proper stage; platform. Measurements: 52ft. width, 38ft. in depth. Gas and electric light. Amount of printing required, 1,000 sheets and upwards. Terms for hiring, £15 15s. per week. Amount of deposit required on booking, £5 5s.

The large pleasure fair of this town commences Saturday (day after Good Friday) and concludes Wednesday in Easter Week. The town is rarely visited by portables, and they are not encouraged by the Council. Circus pitches are easily obtainable. The population is mostly industrial, cotton-weaving being the principal industry; next to that, ironworks and breweries.

Early closing day, Thursday; market day, Wednesday.

Medical Officers.—A.A.: Dr. Pollard, Hollyville, Preston New Road. 'Phone 142. Hours, 2-3 and 7-8.30. A.U.: The same. M.H.A.R.A.: The same.

Agents.—A.U.: J. Blackhurst, Bay Horse Hotel; M.H.A.R.A.: The same.

### RECOMMENDED APARTMENTS.

Mrs. Cheetham, 66, Regent Street.—2 bedrooms, sitting, combined room; piano.

### BLACKPOOL, Lancs.

Population, 47,348. Miles from London, 227.

**HER MAJESTY'S OPERA HOUSE.**—Proprietor, the Blackpool Winter Gardens and Pavilion Co., Limited; Manager, Mr. Jno. R. Huddleston; Secretary and Treasurer, Mr. A. E. Peace; Musical Director, Mr. Henry Sullivan; Scenic Artist, Mr. Bernoseconi. Fully licensed. Holding capacity: Number of persons, 2,500; amount, £250. Stage measurements: Depth, 40 ft.; width, 60 ft.; proscenium, 28 ft. 6 ins.; between fly rails, 40 ft.; under fly beam, 20 ft.; height to grid, 48 ft. Electric light. Amount of printing required, 1,500 sheets. Usual matinée days, Saturdays and Bank Holidays. Time of band rehearsal, 10.30 a.m. Bookings of the year include:—Mrs. Patrick Campbell, Miss Ellaline Terriss and Mr. Seymour Hicks, Miss Julia Neilson and Mr. Fred Terry, Mr. Forbes Robertson, Mr. H. B. Irving, Mr. Edward Terry, Miss Annie Hughes, Miss Marie Studholme, Mr. and Mrs. Kendal, etc., etc.

**GRAND THEATRE.**—Proprietor and Manager, Mr. Thos. Sergenson.

**WINTER GARDENS** (including Floral Hall, Empress Ballroom, and Pavilion).—Manager, Mr. John R. Huddleston.

**PALACE.**—Proprietors, Blackpool Tower Co., Limited; Manager, Mr. G. H. Harrop; Acting-Manager, Mr. Fred Waller; Musical Director, Mr. F. H. Jepson. Double license. Holding capacity: Number of persons, 4,000. Stage measurements: Depth: 37 ft. by 75 ft.; proscenium, 28 ft. 6 ins. Gas and electric light. Time of band rehearsal: October to July, 2 p.m.; August to September, 11 a.m. Usual matinée day, Saturday. Bars ten miles round Blackpool.

**THE TOWER.**—Manager, Mr. G. H. Harrop.

**VICTORIA PIER.**—Proprietors, Blackpool South Shore Pier and Pavilion Co., Limited; Manager, Mr. George Roberts; Acting-Manager, Mr. George Roberts; Musical Director, Herr Arnold Blonie. Holding capacity: Number of persons, 1,600. Gas and electric light.

**NORTH PIER.**—Manager, Mr. J. Walker.

**CENTRAL PIER.**—Manager, Mr. C. Chandler.

**HIPPODROME.**—Manager, Mr. T. P. Duignan.

Blackpool, the popular northern seaside resort, enjoys a world-wide reputation for its lavish entertainment all the year round, but more particularly in the summer season, when it is the Mecca of holiday-makers from all parts of the kingdom. The pleasure beach at South Shore has been aptly styled the English Coney Island. A huge open-air combination of shows. Place no good for portables. Plenty of sites and good prospects for alfresco entertainers and circuses. There are no local fairs or holidays that are calculated seriously to affect theatres, except Tradesmen's Holiday, one day, usually in June. During winter months Wednesday afternoon is recognised by tradespeople as half-holiday, but usually this benefits theatres.

Market day, Saturday.



Medical Officers.—A.A.: Dr. Butcher, 6, Albert Terrace (hours, 2—4; 'phone, 72). A.U.: Dr. Butcher, Waverley House. M.H.A.R.A.: The same as A.A.

Agents.—A.U.: J. Hastwell, Adelphi Hotel. M.H.A.R.A.: The same.

#### RECOMMENDED APARTMENTS.

Mrs. Dove, Burton House, 501, Caunce Street.—Bedrooms, sit.-rooms; pianos; bath (h. and c.).

Mrs. Hart, 31, Victoria Street, Blackpool.—Private and combined rooms.

Mrs. Newnes, 32, Victoria Street, formerly of 49, Seymour Street, Liverpool.—2 sit., 12 bed, combined; pianos.

Mrs. Robinson, 1, Charles Street.—2 sit., 5 bedrooms, bath; 2 pianos.

#### BLACKROCK, Co. Dublin.

Population, 8,719. Miles from Dublin 7.

ASSEMBLY ROOM, TOWN HALL.—Town Clerk, Mr. R. Finlay Heron, M.A. No dramatic license. Holding capacity: Number of persons, 500. Proper stage; no traps; head and foot lights; back and side entrances; stage depth, 10ft. 6ins.; width, 20ft.; proscenium, 18ft. by 9ft. Lighted by gas. Terms for hiring, £2 10s. per night. Amount of deposit required on booking, ditto. Two large dressing and green rooms; 4ft. passage at back of stage on level of same; stage sloped.

#### BLAENAVON, Mon.

Population, 12,000. Miles from London, 155.

TOWN HALL.—Has dramatic license. Holds about 800. Apply, the Secretary.

WORKING MEN'S INSTITUTE.—Has dramatic license. Holds about 1,400. Apply, the Secretary.

#### BLAINA, Mon.

Population, 14,000. Miles from London, 174.

PUBLIC HALL.—Manager, Mr. T. W. Allen. Dramatic license. Holding capacity: Number of persons, 1,200. Platform, 19 ft. by 30 ft. Gas and electric light. Terms for hiring: £7 per week. Amount of deposit required on booking, £1 1s.

Mining district; big pays fortnightly.

Early closing day, Wednesday; market day, Saturday.

#### BLAIRGOWRIE, Perth.

Population, 3,337. Miles from London, 465.

PUBLIC HALL.—Manager, Mr. Jas. McLevy. No dramatic license, but all travelling companies appear here. Holding capacity: Number of persons, 650. Stage, depth, 14ft. 9ins. by 36ft. width. Lighted by gas. Amount of printing required: See Andrew Gowan's Bill-poster, High Street. Terms for hiring: One night, £1 15s. 6d. inclusive. Amount of deposit required on booking, 10s.

Dates of local fairs: 4th Tuesday in July is Fair o' Blair Day and Highland Games. The ground is let every year for shows.—Apply to Town Clerk.

Early closing, Thursday; market, Tuesday.

#### BLYTH, Northumberland.

Population, 5,472. Miles from London, 283.

NEW THEATRE ROYAL.—Proprietors, Theatre Royal Co.; Manager and Lessee, Mr. Arthur C. Moody; Musical Director, Mr. James Davidson; Scenic Artist, Mr. William Francotte. Full dramatic license. Holding capacity: Number of persons, 2,000; amount, £70. Proscenium opening, 28ft. by 28ft. Stage measurements: Depth, 40ft.; width, 56ft.; height to grid, 50ft.; between rails, 42ft.; stage to fly floor, 21ft. Gas and electric light. Amount of printing required, 800 sheets. Usual matinee day, Saturday. Time of band rehearsal, 1 o'clock.

HIPPODROME.—Proprietor and Manager, Mr. W. Tudor.

Early closing day, Wednesday.

Medical Officer.—A.A., Dr. Newstead; M.H.A.R.A., The same.

#### BODMIN, Cornwall.

Population, 5,353. Miles from London, 273.

PUBLIC ROOMS.—Secretary, Mr. Mark Guy. Fully licensed. Holding capacity: Number of persons, 500. Lighted by gas. Terms for hiring: Scale on application. Amount of deposit required on booking, £1 1s.

Early closing day, Wednesday; market day, Wednesday and Saturday.

#### BOGNOR, Sussex.

Population, 6,180. Miles from London, 66.

ASSEMBLY ROOMS.—Outside station. Has dramatic license. Lighted by gas. Usually visited for three nights, except by concert companies in the summer season. Address the Manager.

PIER PAVILION.—Proprietors, Urban District Council. Let for concerts.

OLYMPIAN GARDENS.—Proprietors, the Summer Entertainments Syndicate. On the parade. Alfresco concerts are given here during the season.

Sites for alfresco concerts may be obtained, while the fine sands provide excellent pitches for pierrots and other entertainers. Circus pitch behind the gasworks. Bognor is a seaside town on the south coast, largely visited by families on account of the extensive sands. Outdoor entertainments do well in the season.

#### BOLTON, Lancs.

Population, 168,215. Miles from London, 196.

THEATRE ROYAL.—Proprietors, The Bolton Theatre and Entertainments Co., Ltd.; Managing Director, Mr. J. F. Elliston; Acting-Manager, Mr. John B. Lloyd; Musical Director, Mr. J. Ainscorth; Scenic Artists, Messrs. R. Hall and J. E. Griffiths. Full dramatic license. Holding capacity: Number of persons, 2,000; amount, £120. Proscenium, 28ft. 6in.; between fly rails, 40ft.; stage to grid, 48ft.; curtain line to back wall, 50ft.; wall to wall, 50ft. 6in.; stage to underfly floor, 24ft.; front back, 22ft. Electric and gas. Amount of printing required: 1,200 sheets, 1,000 lithos., 1,000 circulars, 10,000 handbills. Usual matinee day, Wednesday. Time of band rehearsal, 12 o'clock.

**GRAND THEATRE.**—Proprietors, the Bolton Theatre and Entertainments Co., Limited; Managing Director, Mr. J. F. Elliston; Acting-Manager, Mr. Harry Kenyon; Musical Director, Mr. Wm. Closs. Double license. Holding capacity: Number of persons, 2,800. Gas and electric light. Amount of printing required, 1,600 sheets. Time of band rehearsal, 11.30 prompt. Usual matinée day, Monday, at 2.30.

**CIRCUS.**—Proprietor, Mr. O. Long.

**TEMPERANCE HALL.**—Music license. Holding capacity: Number of persons, 2,500; amount, according to prices.

Local fair, January 1 to 3, held on the Wholesale Market, Victoria Square, and in the Drill Hall. The town is visited by portables. No difficulty in obtaining licenses from council. These sites are available for alfresco concerts or circus pitches. Population chiefly industrial. Mill and foundry operatives. The fair is well patronised, and there is a good opening for a revival of the ghost show, which was formerly tremendously popular, and which has not been seen here for five years past.

Early closing day, Wednesday; market days, Monday and Saturday.

Medical Officers.—A.A.: Dr. Ferguson, 53, Manchester Road. M.H.A.R.A.: The same.

Agents.—A.U.: Golden Lion Hotel, Churchgate. M.H.A.R.A.: The same.

#### RECOMMENDED APARTMENTS.

Mrs. Vickers, 47, Manchester Road, 3 sit, 6 bed, 2 comb.

### BO'NESS, Linlithgow.

**NEW TOWN HALL.**—Proprietors, The Corporation; Clerk, Mr. A. Stewart Jamieson, solicitor. Holding capacity: Number of persons, 1,100; amount, £80 or so. Proper stage. Electric light; plug for cinematograph. Printing required for seven or eight large bill-posting stations. Terms for hiring: Letting; no shares. Amount of deposit required on booking, generally 20 per cent.

Dates of local fair: Second Friday in July; Show Ground, Corbiehall.

Early closing, Wednesday.

### BOOTLE.

See Liverpool.

### BOSCOMBE.

See Bournemouth.

### BOSTON, Lincs.

Population, 15,667. Miles from London, 107.

**PALACE THEATRE.**—Proprietor and Manager, Mr. Geo. Saphrini; Acting-Manager, Mr. D. J. Rees; Musical Director, Mr. Bert Mortimer. Double license. Holding capacity: Number of persons, 1,200; amount, £40. Stage measurements: 26ft. deep, 23ft. 6in. wide; proscenium opening, 30ft.; 16ft. wings; full width of stage, 46ft. Lighted by gas. Time of band rehearsal, 2 p.m. Usual matinée day, Saturday. Bars no surrounding halls.

**SHODFRIARS HALL.**—Manager, Mrs. B. Storr. Fully licensed. Holding capacity: Number of persons, 800. Proper stage. Lighted by gas. Amount of deposit on booking, £1.

Population residential, also fishing and sea-faring. District agricultural.

Local Fair, May 3, 4, and 5. Town is not

visited by portables; used to be about twenty years ago.

Alfresco Concerts.—Good pitches obtainable in the Oldrid's Park, right in centre of town.

Circus pitches are to be obtained near the town.

Early closing day, Thursday; market days, Wednesday and Saturday.

Agent.—M.H.A.R.A.: Mr. Fountain, Corn Exchange Hotel.

### BOURNE, Lincs.

Population, 4,361. Miles from London, 97.

**CORN EXCHANGE.**—Apply, The Secretary.

Early closing day, Wednesday; market day, Thursday.

### BOURNEMOUTH, Hants.

Population, 47,008. Miles from London, 108.

**THEATRE ROYAL.**—Proprietors, Messrs. David Allen and Sons; Lessee and Manager, Mr. F. Mouillot; Manager, Mr. James Mayall; Musical Director, Mr. William Hannan; Scenic Artist, Mr. Percy Selby. Full dramatic license. Holding capacity: Number of persons, 1,500; amount, £125, ordinary prices. Stage measurements: depth 88ft., width 40ft.; proscenium opening, 30ft. Gas and electric light. Amount of printing required: 650 sheets, 100 lithos, 1,000 circulars, 1,000 throwaways. Usual matinée day, Saturday, at 3 p.m. Time of band rehearsal, 1 p.m.

**GRAND HALL.**—Proprietor, Mr. Fredk. Monillot.

**WINTER GARDENS.**—Proprietors, The Bournemouth Corporation; Manager, Mr. Dan Godfrey, jun.; Assistant-Manager, Mr. W. Skeates. Music and dancing license. Holding capacity: Number of persons, 1,500. Platform only. No proscenium. Electric light. Cannot be hired; in constant use by Corporation Band. Twice daily, except Sundays. Reading-room and refreshment room. Alfresco concerts in summer.

**SHATESBURY HALL.**—Committee of the Y.M.C.A. Dramatic, music, and dancing licenses. Holding capacity: Number of persons, 600. Platform; no proscenium. Gas. Usually engaged for lectures, Pictures. Poole's Myriorama, etc.

**PIER.**—No theatre. The Corporation Band (Dan Godfrey's) plays morning and evenings, and in the summer the Corporation usually engages a concert party in addition.

**BOSCOMBE PIER.**—The Bournemouth Corporation Band (Section) plays in the summer. **BOSCOMBE HIPPODROME** (late Grand Theatre).—Proprietors, Messrs. Mouillot and De Freece; General Manager, Mr. Jack De Freece; Booking Circuit, Mr. De Freece; Musical Director, Mr. F. Leake. Double license, restricted. Holding capacity: Number of persons, about 1,600. Time of band rehearsal, 1 p.m. Two houses a night.

Early closing day, Wednesday.

Agents.—M.H.A.R.A.: J. H. Mouffet, London Hotel, and C. Parsons, Salisbury Hotel, Boscombe. A.U.: C. Parsons, Salisbury Hotel, Boscombe.

### BOVEY TRACEY, Devon.

Population, 2,693. Miles from London, 216.

**TOWN HALL.**—Manager, Mr. Henry J. W. Heath. Fully licensed. Holding capacity: Number of persons, about 400. Proper stage. Lighted by gas. Terms for hiring, 15s. per night. There is no piano in the hall.

Early closing day, Wednesday; no market day.



**BRACKLEY, Northamptonshire.**

Population, 2,467. Miles from London, 68.

**TOWN HALL.**—Manager, Mr. Samuel Sawford. No dramatic license. Holding capacity: Number of persons, 250 to 300. Stage, 15 ft. by 28 ft. Lighted by gas. Terms for hiring: For hall and dressing-room, 17s. 6d. each day. Amount of deposit required on booking, 17s. 6d.

Local fair, Dec. 11. Fields adjoining town are available for portables and circuses.

Early closing day, Tuesday; market day, Wednesday.

**BRADFORD, Yorks.**

Population, 279,767. Miles from London, 106.

**THEATRE ROYAL.**—Lessee, Mr. John Hart; Manager, Mr. T. F. Doyle; Acting-Manager, Mr. Jas. Richardson.

**PRINCE'S THEATRE.**—Proprietor, Mr. F. Laidler; Acting-Manager, Mr. W. Hepworth.

**PALACE.**—Proprietor, Mr. Frank Macnaghten; Manager, Mr. Edward Harrison; Booking Circuit, Macnaghten's.

**EMPIRE.**—Moss's Empires, Limited; Managing Director, Mr. Oswald Stoll; Acting-Manager, Mr. Percival Craig; Booking Circuit, Moss and Stoll tours; Musical Director, Mr. Jas. H. Pearson. Double license. Holding capacity: Number of persons, 2,500. Stage measurements: Depth, 38 ft.; width, 54 ft.; proscenium, 30 ft. Electric light. Band rehearsal, 2 p.m.

**CENTRAL BATHS HALL.**—Apply to the Secretary.

Early closing day, Tuesday; market day, Thursday.

This city has fairs on first Monday (and following days of that week) in January and first Monday in July, besides which various districts within the city boundaries have local feasts. Portables frequently visit the outlying parishes, and a license is readily obtained. Sites for alfresco shows and circuses have recently been granted without much difficulty, nor is any likely to be met with when renewals are asked for. There are numerous small towns and boroughs round about with a trade similar to that of the city—viz., the worsted industry, of which Bradford is the world's centre.

Medical Officers.—A.A.: Dr. Lodge, 110, Preston Street, Listerhills (phone, 02,702; Dr. Rabagliati, 1, St. Paul's Road; Dr. Forshaw, 20, Otley Road (dental). A.U.: Drs. Lodge and Forshaw, as above. M.H.A.R.A.: Dr. Lodge, as above.

Agent.—A.U.: F. G. Schultz, Alexandra Hotel. M.H.A.R.A.: The same.

**RECOMMENDED APARTMENTS.**

Mrs. Wakeling, 21, Houghton Place.

**BRAINTREE, Essex.**

Population, 5,330. Miles from London, ??

**THE INSTITUTE.**—Hon. Secretary, Mr. W. H. Tilston. Double license. Holding capacity: Number of persons, 400 to 500. No proscenium. Stage, 32ft. by 11ft. deep, with extension to 17ft. Lighted by gas. Terms for hiring, £2 2s. first night, £1 1s. second night. Amount of deposit required on booking, £1 1s. Site available for portables and circuses at Fairfield.

Early closing day, Thursday; market day, Wednesday.

**BRAMPTON, Cumberland.**

**ST. MARTIN'S HALL.**—Manager, Mr. C. Cheesbrough. Full license. Holding capacity: Number of persons, 550; amount £20 to £25. Proper stage, and permanent. Depth and width of stage and proscenium measurements: 15ft. deep; width, 35ft.; 25ft. high; 18ft. opening. Gas. Amount of printing required: 150 day-bills, 400 handbills. For terms for hiring: Apply C. Cheesbrough. Amount of deposit required on booking, 10s.

**BRECHIN, Forfarshire.**

Population, 8,941.

**CITY HALL.**—Manager, Mr. Ed. W. Mowat, City Chamberlain. Fully licensed. Stage measurements, 25ft. 6in. by 17ft. 11in. Can be extended forward by 5ft. or 8ft. 4in. If required, on payment of 2s. 6d. extra. Lighted by gas. Terms for hiring:—Drama: First night, £2 10s.; second night, £1 10s.; every subsequent night, £1. Gas extra. Amount of deposit required on booking one-fourth of rental.

Dates of local fairs: May 28 and November 28. Feeding markets, if 28th on a Tuesday, or Tuesday following. Fair ground for circuses at Strachan's Park.

Early closing, Wednesday. Market, Tuesday.

**BRECON, Brecknock.**

Population, 5,901. Miles from London, 183.

**GUILDHALL.**—Secretary, Mrs. E. Link. Now being partially rebuilt.

Early closing, Wednesday; markets, 1st and 3rd Tuesdays and Fridays.

**BRENTFORD, Middlesex.**

Population, 75,171. Miles from London, 11.

**BATHS HALL.**—Manager, Mr. T. Peters. Music and dancing license. Holding capacity: Number of persons, 450. No proper stage. Lighted by gas. Terms for hiring: For a concert or other entertainment, from 7 to 11 o'clock p.m., £2 2s. (includes lighting and one attendant). Special terms for engagements for more than two consecutive nights. Full amount required on booking. Swimming bath boarded over during winter.

**BRIDGEND, Glam.**

Population, 6,062. Miles from London, 183.

**TOWN HALL.**—Proprietors, the Town Council; Agent, Mr. Walter Hughes, Town Hall, Chambers. Dramatic license. Seats about 500.

The population is largely residential. Portable theatres occasionally visit the place, but prefer to go to the neighbouring Llynvi, Ogmore, and Garw mining villages, where there is a very large collier population. Circus pitches are available, but there is no site for alfresco concerts.

Early closing day, Wednesday; market day, Saturday.

**BRIDGNORTH, Shropshire.**

Population, 6,052. Miles from London, 149.

**AGRICULTURAL HALL.**—Proprietors, The Crown and Raven Hotels, Limited; Managers, Messrs. Nock, Deighton, and Kirkby. Dramatic license. Holding capacity: Number of persons, 600. This building measures 78ft. in length by 30ft. in width; exclusive of raised platform at west end, 21ft. 6in. by 10ft. 6in.



(capable of extension to 30ft. by 24ft. full stage, or 30ft. by 18ft. half stage), and balcony at east end, 20ft by 9ft. Lighted by gas. Terms for hiring: Hire of hall (exclusive of balcony), with seats, tables, etc., and two dressing rooms, £1 5s. per day; balcony (with separate entrance), 10s. 6d. per day; stage extension, 10s. 6d.; dressing room fires, 1s. each per day; gas (as per meter, which is accessible to each company), 4s. per 1,000 feet. A deposit of £1 for one day, 20s. for two days, and £2 for three or more, must always be paid at time of engaging the hall, otherwise it will not be reserved.

N.B.—The hall is at all times reserved on Saturday from 10 a.m. until 6 p.m., for Corn Exchange purposes, which does not interfere with evening performances.

Early closing, Thursday. Market, Saturday.

### BRIDGWATER, Som.

Population, 15,300. Miles from London, 151½.

TOWN HALL.—Manager, Mr. Charles Chard. Dramatic license. Holding capacity: Number of persons, about 1,200; amount according to prices of admission. Gas and electric light (electric extra). Terms for hiring: First day, morning or afternoon £1, evening only £2 5s., day £2 15s.; for each succeeding consecutive engagement after the first day, 20 per cent. off; for six consecutive days, £10; for fit-up or rehearsal, when not otherwise engaged, each day (in addition to gas actually consumed), 5s. For cinematograph entertainments the hirer will be charged, in addition, 5s. each performance for insurance. Amount of deposit required on booking, £1.

VICTORIA HALL.—Apply Mr. C. Mockridge, Victoria Road, Bridgwater.

HALSWELL HALL.—Apply Mr. L. Hayter, Conservative Association, Bridgwater.

Population, industrial (mostly brickmaking). Fair: Last Wednesday in September and two following days. Portables visit the town. No difficulty with Council regarding license. For circuses, alfresco concerts, world's fair, etc.: Bridgwater's Club Football Ground, apply J. Locker; Albion Club Football Ground, apply F. Hutchins, Taunton Road, are available.

Early closing day, Thursday; market day, Wednesday.

### BRIDLINGTON, Yorks.

Population, 12,482. Miles from London, 215.

SPA THEATRE AND OPERA HOUSE.—Proprietor, New Spa and Gardens, Limited; Manager and Secretary, Mr. Harry Touleridge. Full license. Holding capacity: Number of persons, 1,500. Amount, £100. Stage measurements: 35ft. deep, 30ft. wide, 27ft. high; total width, 55ft. 6ins. Electric light. Best dates: August and September.

GRAND PAVILION.—Proprietor, The Bridlington Corporation; Manager, Mr. C. Palmer. Full license. Holding capacity: Number of persons, nearly 2,000. Stage measurement: 37ft. deep, 36ft. wide. Electric light. Amount of printing required: 300 posters, 300 window bills. No matinee day. Time of band rehearsal, 1 p.m. Best dates: July, August, and September.

PALACE AND WINTER GARDENS THEATRE.—Manager, Mr. John W. Delmar. All licenses. Holding capacity: Number of persons, 1,500. Stage measurements: opening, 29ft. by 20ft.; depth, 20ft. Gas and electric

light. Amount of printing required: 200 window lithos, 300 sheets. Terms of hiring: £12 per week or shares. Amount of deposit required on booking, 50 per cent.

ROYAL VICTORIA ROOMS, at south end of Royal Prince's Parade.—Proprietors, The Corporation; Manager, Mr. C. Palmer. Has dramatic license. Electric lighting. Holds 700 people. Stage, 26ft. wide, 24ft. deep. Musical comedy is most popular. Best houses during the season (July, August, and September).

No industrial population, except fishermen. At both Spa Gardens and Prince's Parade, in the season, pierrots and entertainers in addition to orchestras appear. Small fairs in October and April.

No early closing day; market days, Wednesday and Saturday.

Medical Officer: A.A., Dr. F. M. Sykes, Manor House, Manor Street; A.U., The same; M.H.A.R.A., The same.

Agent: M.H.A.R.A., J. Gillett, Albion House.

### BRIDPORT, Dorset.

Population, 5,710. Miles from London, 154.

RIFLE DRILL HALL.—Manager, Lieut. Whetham. Dramatic and music and dancing license. Holding capacity: Number of persons, 700 seating. Proper stage; depth, 18ft.; width, 33ft. Gas. Terms for hiring: One night, £2 12s. 6d.; two nights, £3 17s. 6d.; six nights, £7 7s. Amount of deposit required on booking, half rent. Five dressing rooms, lavatories, etc.

Early closing day, Thursday; market days, Wednesday and Saturday.

### BRIGHOUSE, Yorks.

Population, 21,735. Miles from London, 194.

ALBERT THEATRE.—Proprietors, The Albert Theatre Co., Limited; Manager, Mr. Morton Powell; Acting-Manager, Mr. Martin Manley. Holding capacity: Number of persons, 1,500; amount, £75. Stage measurements, 50 ft. wide, 30ft. deep; 20 to fly, 40 to grid. Gas and electric. Amount of printing required: 600 walls, 500 lithos. Time of band rehearsal: 12.

TOWN HALL.—Manager, Mr. T. Washington Chambers, Solicitor, Brighouse. Dramatic and music and dancing licenses. Holding capacity: Number of persons, 900. Stage measurements: 17ft. 6in. deep by 26ft. wide; 10ft. 8in. wings. Lighted by gas. Electric light available if required. Terms of hiring: £2 10s. one night, £4 10s. two nights, three or more nights £2 per night; piano, etc., extra. Amount of deposit required on booking: one-third of rent (£1 minimum).

ODDELOW'S HALL.—Address the Caretaker. Music and dancing license. Holding capacity: Number of persons, 500. No proper stage. Lighted by gas. Terms for hiring: Entertainments of every kind, 12s. one night; entertainments, for two nights and upwards, 10s. per night. Amount of deposit required on booking, half fees. The hall belongs to a Friendly Society, not a private company.

Cattle fair, first Monday after October 12. Brighouse Feast, August 13, 14, and 15, 1908. Fair grounds, The Lees, Wakefield Road and Bull Field.

Since the opening of the theatre portables have not visited the town, but cinematograph shows occasionally open in the large room of the Town Hall. There are ad-

mirable sites for alfresco concerts, and also good circus pitches, the latter shows always doing well when they visit this industrially thriving and prosperous district. The population are largely engaged in the textile trades—silk, cotton, and woollen—and are keenly appreciative of good shows.

Early closing day, Tuesday; market day, Saturday.

### BRIGHTON, Sussex.

Population, 123,478. Miles from London, 50.

**THEATRE ROYAL.**—Licensee and Manager, Mr. H. Cecil Beryl; Assistant Manager, Mr. Harcourt M. Beryl.

**GRAND THEATRE.**—Proprietors, Carpenter's Theatres, Limited; Managing Director, Mr. Ernest Carpenter; Acting-Manager, Mr. Ben Court.

**COURT THEATRE** (late The Coliseum).—Proprietress and Manageress, Mrs. M. Barrasford.

**WEST PIER.**—Proprietors, The Brighton West Pier Co.; Manager, Mr. A. D. Norman; Acting-Manager, Mr. A. W. Scholey; Musical Director, Mr. J. Quinlan; Scenic Artist, Mr. G. Shepherd. Full license. Holding capacity: Number of persons, 1,109; amount, £70. Stage measurements: Opening 26ft., height 24ft., depth 23ft. Electric light. Amount of printing required: 26 18-sheets, 200 lithos, circulars, etc. Time of band rehearsal, 10 a.m.

**PALACE PIER.**—Manager, Mr. J. Drew Mackintosh.

**HIPPODROME.**—Proprietors, Messrs. Barrasford and Smith; Managing Director, Mr. Thos. Barrasford; Resident Manager, Mr. Arthur R. Hollands.

**ALHAMBRA.**—Proprietors, The General Purposes Syndicate, Limited; Managing Director, Mr. J. L. Graydon; Manager, Mr. Ernest Lepard.

### THE AQUARIUM.

### NEW PALACE PIER.

**MELLISON'S GRAND HALL.**—Manager, Mr. E. Heathcote. Stage measurements: 160ft. by 45ft., with spacious gallery all round. Holding capacity: Number of persons, 2,000. Let for concerts, entertainments, exhibitions, panoramas, etc.

Early closing days, Wednesday and Thursday; market days, Tuesday and Thursday.

Medical officers.—A.A.: Dr. F. A. Stewart Hutchinson, 32, Brunswick Place. Hours, 2.30 to 4 p.m., except Wednesdays. Tel. 2649 Hove; Dr. Spurgeon (Dental Surgeon), 8, Pavilion Parade. A.U.: Dr. W. W. Dunkley, The Chalet, Rottingdean. 'Phone 12 X.

Agents.—A.U.: D. G. Clarke, The Unicorn, North Street; M.W.A.R.A.: Seth Pook, Lord Nelson Inn, Russell Street.

### RECOMMENDED APARTMENTS.

Mrs. Cook, 20, Sydney Street, 1 sit., 3 bed, 1 comb.

Mrs. Deane, Denmark House, 7, Buckingham Street, 4 bed, 1 sit., 1 comb.; piano.

Mrs. Gibbons, 8, Buckingham Street, 2 bed, 1 sit.; piano, bath.

Mrs. Read, 49, Kensington Place, 2 sit., 3 bed, 1 comb.; 2 pianos.

Mrs. Shergold, 37, Regent Street, 2 sit., 2 bed, 1 comb.

Mrs. L. Short, 31, St. Nicholas Road, bed and sitting-room (piano); also large combined room.

### BRISTOL, Glos.

Population, 328,945. Miles from London, 118.

**PRINCE'S THEATRE.**—Proprietor and Manager, Mr. James Macready Chute; Acting-Manager, Mr. F. S. Green; Musical Director, Mr. G. R. Chapman; Scenic Artist, Mr. George Jackson. Full license. Holding capacity: Number of persons, 2,700; amount, £270. Proscenium opening, 30ft.; curtain to back wall, 54ft.; side wall to side wall, 65ft.; fly rail, 40ft.; opening; cloths, 39½ft. by 27ft. Gas. Usual matinée day, Thursday. Best bookings of the year: *The Merry Widow*, *The Girls of Gotteberg*, *Forbes Robertson*, *Arthur Boucher*, *Lewis Waller*, *Martin Harvey*, Mr. and Mrs. Kendal, H. B. Irving, F. R. Benson, Leonard Boyne, Edward Terry, Carl Rosa Opera Company, Seymour Hicks and Ellaline Terriss.

**THEATRE ROYAL.**—Lessees, Carpenters' Theatres, Limited; Managing Director, Mr. Ernest Carpenter; Acting-Manager, Mr. Henry C. Alty; Musical Director, Mr. Edwin Jacobs. Full license. Holding capacity: Number of persons, 1,500. Electric light.

**PEOPLE'S PALACE.**—Proprietor, United County Theatres, Limited; Manager, Mr. Horace Livermore. Booking circuit, Aberdeen, Dundee, Sunderland, Gateshead, Plymouth. Musical director, Mr. N. Fey. Music and dancing license. Holding capacity: Number of persons, 3,000; amount, £90. Stage measurements: 32ft. opening, 24ft. deep. Gas and electric light. Time of band rehearsal, 1 o'clock. Usual matinée day, Thursday. Bars no hall but the local Empire.

**EMPIRE AND HIPPODROME.**—Proprietor, Mr. B. Pearce Lucas; General Manager, Mr. Harry Day; Resident Manager, Mr. Sid Macaire. Musical director, Mr. H. E. Hatley. Music and dancing license. Gas and electric light. Time of band rehearsal, 12 noon. Usual matinée day, Wednesday.

**COLSTON HALLS.**—Proprietors, Colston Hall Co., Limited. No dramatic license. Apply to Secretary.

**VICTORIA ROOMS, CLIFTON.**—Secretary, Mr. Charles H. James. Double license. Holding capacity: Number of persons, 1,500 large room; small room, 400; Daniel room, 110. Stage, 30ft. by 30ft. in large room. Electric light. Terms for hiring: According to what purpose rooms are used for. Amount of deposit required on booking, quarter.

There are no local fairs, and the town is not visited by portables. No alfresco concert parties visit the town, but at the local Zoological Gardens there are band concerts two or three times a week. Occasionally a circus visits the town, and the Volunteer Drill Hall forms an excellent place for this class of entertainment. A tent circus may find an excellent pitch either at Eastville or Horfield, two of the suburbs of the city, to both of which there is a good connection of trams from all parts. The population of the city is both residential and industrial. The former principally reside in Clifton, Westbury and Redland (all these suburbs are well served by motor buses and electric trams)—three charming districts—the two first mentioned adjoining the well-known Clifton Downs, which possess much picturesque scenery, and on which many theatricals enjoy the game of golf, with an occasional cricket match in the summer.

Early closing days, Wednesday and Saturday; market day, Thursday.



Medical officers.—A.A.: Dr. Carter, 28, Victoria Square, Clifton; M.H.A.R.A.: Dr. Wintle, 24, Gloucester Road, Bishopston.

Agent.—A.U.: D. Crombie, Crown and Dove, Bridewell Street; M.H.A.R.A.: The same.

#### RECOMMENDED APARTMENTS.

Mrs. A. Barnes, 6, Upper Berkeley, Clifton Road.—3 sitting-rooms, 4 bedrooms, bathroom.

Miss Merchant, Elton House, 59, St. Michael's Hill.—2 front sitting-rooms, 4 bedrooms, 1 combined; 2 pianos; bathroom.

Mrs. Scott, 8, Lodge Street.—2 sitting-rooms, 2 bedrooms.

#### BRIXHAM, Devon.

Population, 8,092. Miles from London, 222.

TOWN HALL.—Manager, Mr. J. S. Arlidge, Clerk to the Urban District Council. Dramatic, music, and dancing licenses. Holding capacity: Number of persons, 800; amount, £30. Proper stage, fitted with proscenium and drop-piece. Depth, 22ft.; width, 25ft. clear from sides of proscenium; height from stage to ceiling, 20ft. clear; full width, 31ft. Large incandescent gas lights. Terms for hiring: Dramatic entertainments, £2 10s. first night, £2 5s. second and third nights. Above three nights as may be arranged. Other than dramatic, £2 first nights, £1 15s. second and third nights. Above three nights as may be arranged. Amount of deposit required on booking, half rental.

Fair or regatta, Friday and Saturday, August 21 and 22.

Early closing, Wednesday. Market days, Tuesday and Saturday.

#### BROADSTAIRS, Kent.

Population, 6,466. Miles from London, 77.

VICTORIA ASSEMBLY ROOMS.—Lessee and Manager, Mr. Fredk Philpott. Holding capacity: Number of persons, about 200.

THE GRAND PAVILION.—Manager and Lessee, the Rev. F. T. Mills, The Rectory, Broadstairs. Fully licensed. Holding capacity: Number of persons, 450. Stage: 18ft. by 20ft. Lighted by gas. Terms for hiring: £2 2s. for single night; £1 1s. for three or more. Amount of deposit required on booking, £1 1s. Special terms arranged for a week or more.

Early closing and market day, Thursday.

#### BROMLEY, Kent.

Population, 27,354. Miles from London, 10.

LYRIC THEATRE.—Closed.

Early closing day, Wednesday; market day, Thursday.

#### BROMSGROVE, Worcestershire.

Population, 8,418. Miles from London, 144.

DRILL HALL.—Manager, Harry J. Phelps. Fully licensed. Holding capacity: Number of persons, 1,500. Properly equipped stage; depth, 23ft.; full width, 32ft.; opening, 21ft.; height to grid, 14ft. Lighted by gas. Amount of printing required, 350 to 400 sheets. Terms for hiring: One night, £2 10s.; two, £4 5s.; three, £5 10s. Amount of deposit required on booking, 20 per cent. All communications to H. J. Phelps, "Stoneycroft," Handsworth Wood, Birmingham.

ASSEMBLY ROOMS THEATRE.—Proprietors, W. Watton and Son. Accommodation, 500; balcony for best seats. Stage: 27ft. by 19ft.; opening, 19ft. by 13ft. Stock scenery; heated with hot water. Lighting, gas (good pressure). Situation, in High Street, main thoroughfare.

Early closing day, Thursday; market day, Tuesday.

#### BROUGHTON.

See Salford.

#### BRYNAMMAN, Carm.

Population, 1,936. Miles from London, 117.

PUBLIC HALL.—Manager, Mr. Thomas H. Thomas; Secretary, Mr. Evan W. Evans. Dramatic license. Holding capacity: Number of persons, 1,100; amount, £50 to £70. Permanent stage (no proscenium); 45ft. wide, 16ft. deep. Electric light. Amount of printing required, 400 sheets. Terms for hiring: Six guineas per week. Amount of deposit required on booking, 50 per cent.

Early closing day, Thursday.

#### BRYNMAWR, Mon.

Population, 6,833. Miles from London, 159.

MARKET HALL.—Secretary, Mr. William Evans, 42, Worcester Street, Brynmawr. Dramatic license. Holding capacity: Number of persons, 1,200. Proper stage. Stage measurements, depth, 56ft. by 23ft. No proscenium. Lighted by gas. Amount of printing required: More the better. Terms for hiring: 1 night, £2 10s.; 2, £4 10s.; 3, £6; 4, £7; 5, £8; 6, £9. Amount of deposit required on booking, £1.

Population.—Chiefly coalminers. There are two fairs in the year—Whit Monday and the third Monday in September. Town occasionally visited by portables, and no difficulty with Local District Council about licenses.

Circuses often visit, and pitches available.

Early closing day, Wednesday; market day, Saturday.

#### BUCKFASTLEIGH, Devon.

Population, 2,520. Miles from London, 230.

TOWN HALL AND INSTITUTE.—Mr. W. H. Furneaux, Hon. Sec. Fully licensed. Holding capacity: Number of persons, about 400. Stage measurements, 15ft. to ceiling; 21ft. by 13ft.; 3ft. extra if required. Lighted by gas. Terms for hiring: £1 1s. per night, 3 nights, 50s. Amount of deposit required on booking, 25 per cent. Two ante rooms.

Early closing, Wednesday.

#### BUILTH WELLS, Brecknock.

Population, 1,805. Miles from London, 188.

ASSEMBLY ROOMS.—Secretary, Mr. H. V. Vaughan, solicitor. Fully licensed. Holding capacity: Number of persons, 600. Stage measurements, 32ft. by 15ft. Lighted by gas. Terms for hiring: 30s. first night; 21s. subsequent nights. Amount of deposit required on booking, 10s.

Dates of local fairs, February 1, 17, April 16, May 11, June 27, July 17, August 31, September 21, October 2, 16, and December 7.

Early closing, Wednesday; market, Monday.



**BULWELL, Notts.**

Population, 14,767. Miles from London, 133.

**PUBLIC HALL.**—Manager, Mr. H. Widdowson. The Hall House, Bulwell. Double license. Holding capacity: Number of persons, 800 to 1,000. Stage about 18ft. deep by 22ft. Frontage opening. Lighted by gas. Terms for hiring: £1 10s. single night: less for more than one night. Amount of deposit required on booking, £1 10s.

Dates of local fairs first Monday and Tuesday after first Sunday in November.

Vacant land to be let for circuses, etc., in Main Street, Bulwell. Area, 1,500 square yards.

Early closing, Thursday; market, Saturday.

**BURNHAM, Somerset.**

Population, 2,897. Miles from London, 145.

**TOWN HALL.**—Manager, Mr. D. S. Watson. Double license. Holding capacity: Number of persons, about 400. Stage measurements: 30ft. wide, 16ft. deep: tableaux curtains open to 20ft. Lighted by Gas. Terms for hiring: £1 10s. first night and £1 a night after. Full amount required on booking.

Alfresco concerts on sands.

Early closing, Wednesday.

**BURNLEY, Lancs.**

Population, 97,043. Miles from London, 216.

**VICTORIA OPERA HOUSE.**—Proprietor, Mr. W. C. Horner: Acting-Manager and Treasurer, Mr. Harry Horner: Musical Director, Mr. Hayes. Restricted license. Holding capacity: Number of persons, 2,500. Stage measurements, 6ft. by 32ft. from curtain line. Gas and electric light. Amount of printing required: 1,000 sheets minimum, and 600 window bills. Time of band rehearsal, 1.30 p.m.

**GAIETY THEATRE.**—Proprietress, Mrs. T. Culeen; Manager, Mr. James E. Culeen: Musical Director, Mr. A. Nuttall; Scenic Artist, Mr. H. Grant. Dramatic license. Holding capacity: Number of persons, 3,500. Depth of stage, 46ft.; width, 65ft.; proscenium opening, 30ft. Gas and electric light. Amount of printing required: 400 pictorial posters and 600 lithos. Band rehearsal, 1 o'clock.

**EMPIRE.**—Lessee and Manager, Mr. W. C. Horner: Acting-Manager and Treasurer, Mr. Harry Horner. Restricted license. Holding capacity: Number of persons, 2,100. Stage measurements, 48 ft. by 24 ft. Gas and electric light. Band rehearsal, 2.30.

**PATACE AND HIPPODROME.**—Proprietor, Mr. Frank Macnaghten.

**MECHANICS' INSTITUTION.**—Manager, Mr. John R. Marsden. Librarian, Music and dancing license only. Holding capacity: Number of persons, 1,350: amount depends on charges. Stage measurements: 31ft. by 29ft. Electric light. Terms for hiring: £2 12s. 6d. per night: £10 per week: £11 per week for cinematograph shows. Amount of deposit required on booking, 25 per cent.

Date of local fair, second Thursday in July until Monday following.

Cattle market available for circuses, etc.—Apply Markets Superintendent, Burnley.

Early closing day, Tuesday; market days, Saturday and Monday.

Medical Officer.—A.U.: Dr. Rodgers, Stone-clough. A.U.: The same

Agent.—A.U.: Stephen Jackson, Rose and Thistle Hotel. M.H.A.R.A.: The same

**RECOMMENDED APARTMENTS.**

Mrs. Belchner, 8, Bankhouse Street. Comfortable, and good cooking.

**BURNTISLAND, Fife.**

Population, 4,726. Miles from London, 435.

**MUSIC HALL.**—Proprietors, the Corporation; Hallkeeper, Mr. Robert Kennell. Seats about 400. The hall is small and not suitable for large companies.

Early closing day, Wednesday.

**BURSLEM, Staffs.**

Population, 38,776. Miles from London, 150.

**HIPPODROME (LATE WEDGWOOD THEATRE).**—Proprietor, Mr. C. Hamilton Baines: Musical Director, Mr. Gus Foulkes. Full license. Holding capacity: Number of persons, 1,600; amount, £60. Electric light. Usual matinée days, Monday and Saturday. Time of band rehearsal, 1 p.m.

**TOWN HALL.**—Manager, Mr. Arthur Ellis. Town Clerk. Dramatic license. Holding capacity: Number of persons, 700. No proper stage. Electric light. Terms for hiring: £1 15s. per evening. Amount of deposit required: According to period of booking, £1 1s. to £3 3s.

**DRILL HALL.**—Manager, Mr. Arthur Ellis. Town Clerk. Dramatic license. Holding capacity: 1,400 persons. No proper stage. Electric light. Terms for hiring: £2 15s. per evening. Amount of deposit required according to period of booking, £1 1s. to £3 3s.

Early closing day, Thursday; market days, Monday and Saturday.

**BURTON-ON-TRENT, Staffs.**

Population, 50,386. Miles from London, 127.

**NEW THEATRE AND OPERA HOUSE.**—Proprietor, Mr. H. G. Dudley Bennett; Manager, Mr. E. de Hague Body: Musical Director, Mr. F. Leslie; Scenic Artist, Mr. Rudolph Vist. Full double license. Holding capacity: Number of persons, 1,800. Electric light. This house has a season as THE HIPPODROME.

**TOWN HALL.**—Proprietors, The Corporation. Apply to the town clerk. Dramatic license. Seats about 1,000. Contains organ.

Burton is a county borough, with a fairly substantial residential population and a large industrial population, engaged principally in the brewing trade.

The Opera House and Town Hall are easily accessible by tramcar and railway from the neighbouring populous districts of Swadlowcote, Gresley, and Newhall. Musical comedy, high-class drama, and first-class concerts are always successful attractions. There is an annual pleasure fair held in the centre of the town on the Monday nearest to September 29. This lasts one day only, and the entertainments are of the usual mixed variety. Portable theatres do not visit the town, but niches can be obtained either for circuses or menageries. Alfresco concerts are held during the summer months on the banks of the river (which is very pretty here), either in a meadow or one of the gardens, and in the Recreation Ground of the Corporation (which is also on the side of the river). Band concerts are given during the summer months. Early closing day, Wednesday; market days, Thursday and Saturday.

Agent.—A.U.: F. J. Hingley, Staffordshire Knott Hotel. M.H.A.R.A.: The same.

#### RECOMMENDED APARTMENTS.

Mrs. J. Hill, 104, Moor Street.—2 sitting-rooms, 3 bedrooms; piano.

Mrs. Brown, 21, Milton Street.—1 sitting, 2 bedrooms.

#### BURY, Lancs.

Population, 58,029. Miles from London, 199.

**THEATRE ROYAL AND PALACE.**—Proprietors, The Northern Theatres Co., Limited; Manager, Mr. Otto C. Culling; Musical Director, Mr. Harry Bridge; Scenic Artist, Mr. F. G. Venimore. Stage measurements: Depth, 40 ft.; width, 60 ft.; proscenium, 30 ft. Gas and electric light. Time of band rehearsal, 1 o'clock. Best bookings of the year: Martin Harvey, H. B. Irving, etc.

**HIPPODROME.**—Proprietors, Messrs. W. B. Broadhead and Sons. Music and dancing circuit. Band rehearsal, 11 a.m. Booking circuit, Broadhead's.

**CIRCUS OF VARIETIES.**—Proprietors, Northern Theatres Co., Limited; Manager, Mr. Otto C. Culling. Double license. Stage measurements: 30 ft. deep, 40 ft. wide, proscenium, 25 ft. Gas and electric light. Time of band rehearsal, 11 o'clock. Usual matinée day, Monday.

Early closing day, Tuesday; market day, Saturday.

Medical Officer.—A.A.: Dr. I. W. Johnson, Brook House, Barnbrook. A.U.: The same.

Agent.—A.U.: Robert Gregson, Knowsley Hotel. M.H.A.R.A.: The same.

#### RECOMMENDED APARTMENTS.

Mrs. Crawshaw, 34, Shepherd Street.—Clean and comfortable.

#### BURY ST. EDMUNDS, Suffolk.

Population, 16,255. Miles from London, 87.

**THEATRE ROYAL.**—Run by shareholders under a directorate, with Mr. Auguste A. Penleve as general manager.

**ATHENÆUM HALL.**—Resident Manager, Mr. A. Crack. Has dramatic license, and holds about 700.

**CONSTITUTIONAL HALL.**—Seats 300. Secretary, Mr. C. H. Nunn.

County town of West Suffolk, and depot of the Suffolk Regiment.

There is no local fair. The Abbey Gardens, etc., are available for circuses, and Angel Hill and Market Hill for menageries, etc. No portable theatres have been here for years, but there would be no difficulty in obtaining suitable sites or licenses. Animated picture shows have done well.

The chief drawback to every class of professional entertainment is the increasing competition of local amateur performances, which are much more extensively patronised. There are local operatic and musical societies, which secure a great share of public support. At the theatre musical plays draw best. This house is also sometimes used for two-night variety entertainments at cheap prices.

Early closing day, Thursday; market days, Wednesday and Saturday.

#### BUXTON, Derbyshire.

Population, 10,191. Miles from London, 163.

**OPERA HOUSE.**—Proprietors, The Buxton Gardens Co., Limited; Manager, Mr. Arthur Willoughby. Restricted license. Holding capacity: Number of persons, 1,250; amount, £120. Stage measurements: Back to front, 40ft.; width, 58ft. 6in.; opening, 30ft.; stage to fly-rail, 22ft.; stage to grid, 49ft. Electric light. Amount of printing required: 3 18-sheet, 4 12-sheet, 12 6-sheet, 130 d.c.'s, 1,000 circulars. Usual matinée day, Wednesday, and Saturday in the summer. Time of band rehearsal, 1 o'clock. Best bookings of the year: Oscar Asche, Lily Brayton and company, May 27, 28, 29; Seymour Hicks and Zena Dare, June 26; Martin Harvey and company, August 22, 23, 24; Mr. and Mrs. Kendal and company, September 5, 6, 7; the D'Oyly Carte Opera Company, September 9 week; Mr. and Mrs. F. R. Benson and company, September 19, 20, 21.

Population, chiefly residential; surrounding district extensive; largely engaged in lime-burning industry.

Situation: Central; well served by Midland and North-Western Railways.

Distances: Manchester, 24 miles; Sheffield, 30 miles; Derby, 36 miles.

Fairs: Whit Thursday, Friday, Saturday; also well-dressings (June). Town visited by portables; local council favourable to licensing them. Season extends from Easter to middle of October.

Other Halls.—Old Theatre, Concert Hall, property of the Buxton Gardens Co., and Public Hall (electricity supplied conditionally).

Private and public sites obtainable for all-fresco concerts; Council now more favourably inclined. Arrangements possible with Buxton Gardens Co., present directors very progressive. Good pitches obtainable for circus and menagerie.

Market day, Saturday.

Medical Officer.—A.A.: Dr. John Braithwaite, 2, Hardwick Mount. Hours, 11-1 and 5.30-6.30.

#### CAHIR, Co. Tipperary.

Population, 2,046. Miles from Dublin, 123.

**TOWN HALL, Cahir.**—Manager, Mr. Joseph Walsh, Castle-street. Double license. Holding capacity: Number of persons, 300; amount, £20. Stage (movable benches), 23 ft. wide, 10 ft. deep. Can be added on to if necessary. Gas throughout, with two dressing-rooms equipped with gas and fire-grates. Amount of printing required: 150 bills for windows, etc. A large private hoarding attached, for pictures, etc., let on very reasonable terms during time. Terms for hiring: From three guineas per week (gas, piano, and hoarding extra).

Market, Friday.

#### CALLANDER, Perthshire.

Population, 1,458. Miles from London, 433.

**PUBLIC HALL.**—Manager, Mr. Peter Buchanan, solicitor, Callander. Holding capacity: Number of persons, 600. Platform, 24ft. by 10ft. Lighted by gas. Terms for hiring: £2 2s. per night. Amount of deposit required on booking, 10s. 6d.

Market day, Thursday.



**CAMBERLEY, Surrey.**

Population, 5,240. Miles from London, 35.

**DRILL HALL.**—Manager, Colour-Sergeant Instructor T. Coltman. Fully licensed. Holding capacity: Number of persons, 600. Stage measurements: Depth, 30ft.; width, 40ft.; proscenium, 22ft. Lighted by gas. Terms for hiring, one night: Musical comedy, £4; pantomime, £3; dramatic, £2 2s.; ball, £3; auction sale, £2; £2 2s. for each subsequent night. Amount of deposit required on booking, £1. The above terms include gas and 400 seats. Scenery let if required.

Dates of local fairs.—November 8 and 9 (Blackwater). Sites available for portables, alfresco concerts, and circuses, Mr. G. Doman's meadow, Frimley Road, Yorktown.

Early closing, Wednesday; no market day.

**CAMBORNE, Cornwall.**

Population, 14,726. Miles from London, 307.

**PUBLIC ROOMS.**—Manager, Mr. T. H. Cadwell. Dramatic license. Holding capacity: Number of persons, 1,500. Stage, 30ft. wide by 20ft. deep. Gas and electric light. Terms for hiring: One night, £3 3s.; two nights, £5 5s. Amount of deposit required on booking, £1.

**ASSEMBLY ROOMS.**—Proprietors, Messrs. Liddicoat and Burrow; Secretary, Mr. H. Burrow. In centre of town. Gas and electric light. Fit-up. Seats 800.

Connected with Redruth (3 miles) by tramway; district population, 30,000. Industrial, mining and engineering. Best nights, Monday, Tuesday, Wednesday, and Thursday. Fairs, March 7, Whit Tuesday, June 29, and November 11. Ground available for portables and circuses at Fair Meadow. Apply J. Wales.

Early closing day, Thursday; market days, Wednesday and Saturday.

**CAMBRIDGE, Cambs.**

Population, 33,379. Miles from London, 58.

**NEW THEATRE.**—Proprietors, Limited Liability Company; Managing Director, Mr. W. B. Redfern; Secretary, Mr. Herbert Hall; Musical Director, Mr. T. G. Briggs. Full dramatic license. Holding capacity: Number of persons, about 1,500; amount, about £100. Stage measurements: Depth, 37ft.; width, 56ft.; proscenium, 28ft. wide by 27ft. high; wings, 22ft.; width of cloths, 34ft.; height to grid, 54ft. Gas and electric light. Amount of printing required, 500 d.c.'s, 36 6-sheet panels, 8 18-sheet, 600 circulars. Usual matinée day, Saturday. Time of band rehearsal, 1 o'clock. Best season of the year, middle October to middle December. Closed from middle June to middle September.

**THE GUILDHALL.**—Proprietors, the Corporation; Manager: Apply to the Town Clerk. No dramatic license.

**HIPPODROME.**—Proprietor, Mr. W. Ashham. Seats 600. Small stage. Circus ring if required.

**CORN EXCHANGE.**—Seats 2,000, but no seating supplied by lessees.

**CENTRAL HALL, CONSERVATIVE CLUB.**—Seats 300. Small permanent stage, with Scenery. Licensed for theatrical performances.

**BEACONSFIELD HALL.**—Seats 300.

**ALEXANDRA HALL, Y.M.C.A.**—Seats 200.

Circus pitches on Midsummer Common on application to Corporation officials. Fairs: Midsummer Fair, June 24 (four days); Stourbridge Fair, September 25 (three or four days).

Early closing day, Thursday; market days, Wednesday and Saturday.

Medical Officer.—A.A.: Dr. W. W. Wingate, 60, St. Andrew's Street.

Agent.—M.H.A.R.A.: J. Fuller, Foresters' Arms, Cambridge Road.

**CANTERBURY, Kent.**

Population, 24,899. Miles from London, 61.

**THEATRE ROYAL.**—Proprietor, Mr. E. Graham-Falcon; Acting-Manager, Mr. Henry Bernard; Musical Director, Mr. W. C. Harvey. Double license. Holding capacity: Number of persons, 900; amount, £75. Stage measurements: Depth, 21ft.; width, 38ft.; proscenium opening, 22ft. Gas and electric light. Amount of printing required, 350 sheets d.c. Usual matinée day, Saturday. Time of band rehearsal, 1 p.m.

**ST. GEORGE'S HALL.**—Let for plays, etc., on temporary license. Holds about 500. Platform 20ft. by 16ft. Apply, the Secretary.

**ST. MARGARET'S HALL.**—No dramatic license. Holds 600. Platform 30ft. by 15ft. (can be extended). Apply, the Secretary.

**FORESTERS' HALL.**—No dramatic license. Holds about 500. Platform 22ft. by 10ft. (can be extended). Apply, the Secretary.

Local fair commences October 11.

Stage play licenses (occasional) are frequently issued for the various halls.

Sites easily obtainable for circuses and alfresco concerts.

Population mainly residential. Garrison of about 1,000 men.

Early closing day, Thursday; market day, Saturday.

**CARDIFF, Glam.**

Population, 164,333. Miles from London, 163.

**NEW THEATRE.**—Proprietor, Mr. Robert Redford; Musical Director, Mr. A. H. Mabbett. Full license. Holding capacity: Number of persons, 2,000; amount, £250. Stage measurements, 55ft. by 77ft.; opening, 33ft. Electric light. Amount of printing required, 2,000 sheets. Usual matinée day, Saturdays. Time of band rehearsal, 11.30.

**ROYAL.**—Lessee and Manager, Mr. R. Redford. Full license.

**EMPIRE THEATRE.**—Proprietors, Moss's Empires, Limited; Managing Director, Mr. Oswald Stoll; Acting-Manager, Mr. C. H. S. Dring; Musical Director, Mr. David Griffiths. Music and dancing license. Stage measurements: Depth, 59ft. 6in.; width, 61ft. 4in.; proscenium, 29ft. 10in. wide by 28ft. 6in. high. Gas and electric light. Time of band rehearsal, 3 o'clock.

**PALACE AND HIPPODROME.**—Proprietor, Mr. Frank Macnaghten; Manager, Mr. Arthur Burton. Booking circuit, Macnaghten Vaudeville. Musical Director, Mr. J. J. Leening. Gas and electric light. Time of band rehearsal, 12 o'clock.

**PHILHARMONIC HALL.**—Proprietors, Moss's Empires, Limited; Manager, Mr. Tetlow. Rehearsal at 3 p.m.

Early closing day, Wednesday; market day, Saturday.

Medical Officer.—A.A.: Dr. W. A. Neish, 1, Clare Street. Phone 949. A.U.: The same. M.H.A.R.A.: The same.



Agents.—A.U.: Park Hotel. M.H.A.R.A.: D. Davies, The Empire.

### RECOMMENDED APARTMENTS.

Mrs. Sullivan, 37, Fitzhamon, Embankment.—2 sitting-rooms, 3 bedrooms, 2 combined; bath; pianos.

### CARLISLE, Cumb.

Population, 45,480. Miles from London, 299.

HER MAJESTY'S THEATRE.—Lessees, Mr. Thos. Courtice and Mrs. R. Stewart McKim; Manager, Mr. Thos. Courtice; Musical Director, Mr. Fred Burns. Full license. Holding capacity: Number of persons, 1,821; amount, £122 10s. Proscenium, 29ft. wide, 28ft. high; stage, 6ft. wide, 41ft. deep. Can fly 26ft. cloths. Electric light, with gas footlights in reserve. Amount of printing required, 600 sheets for walls and 500 lithos. Matinée day, Saturday, but matinees not usual. Time of band rehearsal, 1 o'clock. Best bookings of the year: Moody Manners, Edward Terry, F. R. Benson's company, George Edwards's *See-See*, etc.

PALACE THEATRE OF VARIETIES.—Proprietors, The Palace Theatre, Carlisle, Limited; Managing Director, Signor R. Pepi; Acting Manager, Mr. A. E. Nicholls; Musical Director, Mr. H. Hinchcliffe. Music and dancing license. Electric light. Time of band rehearsal, 2 p.m.

HIPPODROME.—Manager, Mr. C. Routledge.

NEW PUBLIC HALL.—Secretaries, E. J. Castiglione and Sons, Estate Agents, Carlisle. Music and dancing license. Holding capacity: Number of persons, 1,000. Proper stage. Electric light. Terms for hiring, £8 a week. Amount of deposit required on booking, £5.

Population chiefly residential, with good proportion of railway workers.

Fairs are held here twice annually—viz., Whitsuntide (Saturday) and Martinmas (Saturday before November 11). Held on "The Sands" waste ground on outskirts of town, belonging to Corporation. Portables never visit Carlisle. Nearest they come to the city is Longtown (eight miles) and Brampton (nine miles). Circus Pitches: The Sands or Fair Ground. Alfresco concerts unknown here. Sanction refused by authorities some two years ago, when application was made to hold these in paddock of old race-course.

Early closing day, Thursday; market day, Saturday.

Medical Officers.—A.A.: Dr. W. T. Binns, Kent House, Portland Square (hours, 9-10, 2-3, 6-8). M.H.A.R.A.: Dr. W. T. Binns, Kent House, Alfred Street.

Agent.—M.H.A.R.A.: E. Bulman, Deakin's Vaults, Botchergate.

### CARLOW, Co. Carlow.

Population, 6,619. Miles from Dublin, 56.

TOWN HALL.—Apply Town Clerk, Carlow. No dramatic license. Holding capacity: Number of persons, 400; amount, £20 to £25. Two dressing-rooms. Platform, 26 ft. wide, 18 ft. deep. Lighted by gas. Amount of printing required: 50 posters and window bills. Terms for hiring: 30s. for first and 20s. for every succeeding night. Amount of deposit required on booking, 30s. Hall 70 ft. by 30 ft., well seated and lighted.

Dates of local fairs: Fourth Wednesday of every month (except March and December), March 26, May 4, Nov. 8, and Dec. 30. Site available for portables, circuses, etc., Shamrock Hotel grounds, Carlow.

Market, Thursday.

### CARMARTHEN, Carm.

Population, 10,025. Miles from London, 241.

ASSEMBLY ROOMS.—Manager, Mr. Edward Baldwin. Double license. Holding capacity: Number of persons, 900. Amount, 45s. per night. No proper stage. Lighted by gas. Amount of deposit required on booking, 10s.

Early closing day, Thursday; market day, Saturday.

The population is residential and agricultural. There are three fairs in the year—June 3 and 4, August 12 and 13, and November 14 and 15. The town is visited by portables, but a little difficulty is experienced in obtaining a license. Sites can be obtained for a circus, etc.

### CARNARVON, Carn.

Population, 9,760. Miles from London, 248.

THE PAVILION.—Manager, Mr. Dan Rhys (private address, Bodgwynedd, Carnarvon). Double license. Holding capacity: Number of persons, 8,000. Platform 60ft. wide, raised tiers of seats behind. No proscenium. Gas and electric light. Terms for hiring: By arrangement. Amount of deposit required on booking, 10 per cent. The hall is suitable for world's fairs, circuses, bazaars, shows, concerts, etc.

GUILD HALL.—Manager, Mr. A. Holden, borough accountant. Dramatic license. Holding capacity: Number of persons, 500. No proper stage. Size, 19ft. by 6ft.; with extension for plays, about 19ft. by 11ft. Lighted by gas. Terms for hiring: First night, £2 2s.; succeeding nights, £1 1s.; six nights, £6 6s. Amount of deposit required on booking, 10s. per day.

Early closing day, Thursday; market day, Saturday.

### CARNFORTH, Lancashire.

Population, 3,040. Miles from London, 237.

CO-OPERATIVE HALL.—Secretary, Mr. J. Smalley. Music and dancing license. Holding capacity: Number of persons, 600. No proper stage. Lighted by gas. Terms for hiring: One night, £1; two nights, £1 15s.; three nights, £2 5s.; week, £4. Amount of deposit required on booking, 25 per cent. Two minutes from station.

Early closing, Thursday; market, Saturday.

### CARNOUSTIE, Forfar.

Population, 5,204. Miles from London, 481.

PUBLIC HALL, Y.M.C.A.—Hallkeeper, Mr. Jas. Stephen. Full license. Holding capacity: Number of persons, 600. Amount, £1 5s. No proper stage. Measurements: Width, 23ft. by 12ft. 4in.; narrowest part, 17ft. 7in. Lighted by gas. Terms for hiring: £1 5s.; footlights 3s. 6d. extra. Amount of deposit required on booking, 12s. 6d.

Early closing day, Tuesday.

### CASTLEBAR, Co. MAYO.

TOWN HALL.—Manager, Mr. John Corcoran. Holding capacity: Number of persons, about 600. Proper stage. Hall, 60ft. by 33ft.; stage depth, 16ft.; width, 20ft. Lighted by gas. Amount of printing required, two hundred bills. Terms for hiring, £1 10s. first night,

£1 each night after; caretaker 5s. also to pay for gas. Amount of deposit required on booking, 10s.

Principal fairs, May 11, July 9, September 16, November 17 and 18.

### CASTLE DONINGTON, Leicester.

Population, 2,514. Miles from London, 123.

**VICTORIA HALL.**—Manager, Mr. J. E. Farnell, Bondgate. No dramatic license. Holding capacity: Number of persons, 300. Stage measurements, 16ft. by 8ft. by 24ft. high. Lighted by gas. Amount of printing required: Hand bills and few large posters. Terms for hiring: £1 per day, 12s. 6d. per night. Amount of deposit required on booking, half fees.

Date of local fair end of October.

Early closing, Wednesday; no market day.

### CASTLE DOUGLAS, Kircudbright.

Population, 3,018. Miles from London, 352.

**TOWN HALL.**—Manager, Mr. John Hyslop. Full license. Holding capacity: Number of persons, 700. Stage measurements, 33ft. by 19ft. Lighted by gas. Terms for hiring: First night, £2 8s. 6d., not including gas and hall-keeper's fee. Amount of deposit required on booking, 10s.

Market day, Monday.

### CASTLEFORD, Yorks.

Population, 17,386. Miles from London, 175.

**THEATRE ROYAL.**—Proprietor, Mr. C. Gadsby; Manager, Mr. Harry Masterman; Musical Director, Mr. F. I. Burnley; Scenic Artist, Mr. William Jourdain. Full license. Depth of stage, 30ft.; width, 60ft.; opening, 26ft. Gas and electric light. Usual matinee day, Saturday.

**QUEEN'S THEATRE OF VARIETIES.**—Proprietors, Messrs. Bealand and Emerson; Musical directress, Mrs. H. B. Coda. Music and dancing license. Stage measurements, 36ft. by 18ft. deep; opening, 21ft. Gas and electric light. Own electric plant, 70 volts. Band rehearsal, 2 o'clock. Matinee day, occasionally on Saturday. Bars no surrounding halls. All contracts as per Arbitrator's award, and all turns are booked direct.

**CO-OPERATIVE HALL.**—Manager, Mr. J. P. Jackson. No license. Holding capacity: Number of persons, 300. Fixed platform. Electric light. Terms of hiring: 15s. (concerts), paid on booking.

Population, industrial, coal mining, glass-blowing and potteries.

Date of local fair or feast, Monday, Tuesday, and Wednesday in Whit week. Town is not visited by portables. Sites for alfresco concerts and circus pitches are obtainable. A license must be obtained from the West Riding C.C., Wakefield.

Early closing day, Wednesday; market day, Saturday.

Agent.—M.H.A.R.A.: W. Ambler, Keel Inn.

### CATERHAM VALLEY, Surrey.

Population, 9,486. Miles from London, 18.

**PUBLIC HALL.**—Manager, Mr. J. D. Rolfe. Full license. 400 chairs provided; capacity double. Proper stage, 19 ft. deep; width of

proscenium opening, 19ft. 6 ins. Lighted by gas; electric light obtainable. Terms for hiring: £2 12s. 6d. one night, £6 16s. 6d. three. Amount of deposit required on booking, 20s.

Early closing day, Wednesday.

Medical Officer.—A.A.: Dr. W. L. Pritchard, Sussex Lodge, Upper Caterham. A.U.: The same.

### CHATHAM, Kent.

Population, 37,057. Miles from London, 34.

**THEATRE ROYAL.**—Proprietors, Messrs. Charles and L. B. Barnard; Manager, Mr. Lionel Barnard; Musical Director, Mr. E. W. Eyre; Scenic Artist, Mr. E. Rickards. License, full dramatic. Holding capacity: Number of persons, 3,000. Electric light. Usual matinee day, Wednesday, 2.30. Time of band rehearsal, 2.15.

**BARNARD'S PALACE.**—Proprietor, Mr. L. B. Barnard; Chairman, Mr. Geo. Helton.

**GAIETY.**—Proprietor, Captain H. E. Davis; Manager, Mr. E. C. Woodhouse. Music and dancing license.

**TOWN HALL.**—Manager, Mr. Walter Cuckney, the Borough Treasurer. Dramatic license. Holding capacity: Number of persons, 1,000. Stage has to be adapted for plays. No proscenium; platform, 30ft. 4in. by 8ft. 6in. Electric light. Terms for hiring: Varies from £3 3s. each night. Amount of deposit required on booking: The whole charge and £5 deposit as guarantee against injury to premises.

No local fairs.

Early closing day, Wednesday.

Medical Officer.—A.A.: Dr. E. F. O. Dowling, Clevedon House, New Road. M.H.A.R.A.: The same.

Agents.—A.U.: Mr. Lane, The Dover Castle Hotel. M.H.A.R.A.: H. H. Braham, Gaiety Palace.

### RECOMMENDED APARTMENTS.

Mrs. E. Norman, 7, Nelson Road.—1 sitting-room, 2 bedrooms.

### CHATTERIS, Cambridgeshire.

Population, 4,711. Miles from London, 83.

**CORN EXCHANGE.**—Manager, Mr. Geo. H. Reid, 8, Park Street, Chatteris. Dramatic and music and dancing licenses. Holding capacity: Number of persons about 400. No proper stage. Lighted by gas. Terms for hiring: £1 3s. 6d. per night; £3 for three nights. Amount of deposit required on booking, 10s. per night hired.

Dates of local fairs last Friday in April and Friday before October 11.

Early closing, Wednesday; market, Friday.

### CHELMSFORD, Essex.

Population, 12,580. Miles from London, 29.

**CORN EXCHANGE** (in Tindal Square).—Secretary, Mr. W. W. Duffield; Hall-keeper and Manager, Mr. Frank Willsher. Dramatic license. Size of hall, 100 ft. by 45 ft.; 40 ft. high. Seating capacity, 800; 500 chairs provided. Open stage, 28 ft. by 20 ft. Good dressing-rooms. The hall is lighted by gas. No sharing terms. For terms of hiring, apply the Secretary. Banner advertisements on front of balcony outside, 48 ft. long; for terms, apply, the Manager.



Market day, Friday. Early closing day, Wednesday.

### CHELTENHAM, Glos.

Population, 49,439. Miles from London, 121.

OPERA HOUSE.—Managing Directors, Lieutenant-Colonel Croker-King, J.P. (Chairman), Colonel Rogers, J.P., and Mr. A. J. Skinner; General Manager, Mr. H. Oswald Radford.

#### WINTER GARDENS.

MONTPELLIER ROTUNDA, VICTORIA ROOMS (two halls).—Manager, Mr. Edward B. Shenton. No license. Holding capacity: Number of persons, Rotunda 400, Victoria Rooms 1,000. Movable stage. Gas and electric light.

Early closing days, Wednesday and Saturday; market days, Thursday and Saturday.

Medical Officer: A.A.: Dr. E. J. Tatham, Beaufort House, Montpellier. Hours, 10-10.30 and 2-3. A.U.: The same.

#### RECOMMENDED APARTMENTS.

Mrs. Slade, 16, Gloucester Place.—Comfortable apartments, with use of piano.

### CHERTSEY, Surrey.

Population, 12,762. Miles from London, 22.

CONSTITUTIONAL HALL.—Lessee, Mr. M. Walsh, Windsor Street, Chertsey. Dramatic license. Holding capacity: Number of persons, 600. No proper stage. Lighted by gas. Terms for hiring: £2 2s. per night.

Early closing, Thursday; no market day.

### CHESHAM, Bucks.

Population, 7,245. Miles from London, 30.

TOWN HALL.—Manager, Mr. John Harding, 59, Broad Street. Dramatic license. Holding capacity: Number of persons, 250-300. Ordinary platform. Lighted by gas. Terms for hiring: One night, £1 2s. 6d.; six nights, £4 10s. Amount of deposit required on booking: Half.

Early closing day, Thursday.

### CHESTER, Cheshire.

Population, 38,309. Miles from London, 179.

ROYALTY.—Proprietors, Messrs. Milton Bode and Edward Compton; Manager, Mr. C. B. Fountaine; Musical Director, Mr. Robert Beaumont. Full license. Electric light. Amount of printing required, 800. Usual matinee day, Saturday. Time of band rehearsal, 12 o'clock.

Early closing day, Wednesday; market day, Saturday.

Medical Officer.—A.A.: Dr. Wm. Lees, Bars House, Foregate Street. Telegrams, "Lees, Chester"; phone, 130. A.U.: The same.

Agent.—M.H.A.R.A.: F. Massey, Cestrian Hotel.

### CHESTERFIELD, Derbyshire.

Population, 27,185. Miles from London, 152.

ROYAL.—Proprietors, North of England Theatres, Limited; Managing Director, Mr. Frank Macnaghten.

CORPORATION THEATRE, Stephenson Memorial Hall.—Manager and Secretary, Mr. Geo. Preskey, Market Hall. Dramatic, and music, singing and dancing licenses. Holding capacity: Number of persons, over 1,000. Amount

£70 to £80. Stage measurements: Proscenium opening, 26 ft. wide; 24 ft. 6 ins. high. Stage, 48 ft. 6 ins. wide, and 35 ft. 8 ins. from front to back. Height from stage to fly beam at front of stage, 20 ft. 6 ins. Height of grid beams above front of stage, 43 ft. (at back 19 ft.). Electric light throughout. (Gas in emergency). Amount of printing varies. Terms of hiring: Easter week, Whit week, Christmas week, and first week in January, £4 per day, other days £3 per day, with 15 per cent. rebate, if rent is paid in advance. Amount of deposit required on booking, 25 per cent. Tip-up chairs for front. Six new dressing rooms. Scenery just repainted. Heated with hot water.

Local fairs, January, February, September, November, on the last Saturday in each month. April, May, July, on first Saturday in each of these months.

Early closing day, Wednesday; market day, Saturday.

Medical Officer: A.A.: Dr. E. W. Clarke, Kilblean House. Hours, 3-5 and 7-8.30, and will attend members at their own residences on receipt of message before 10 a.m.; A.U.: The same; M.H.A.R.A.: The same.

Agent.—A.U.: R. Outram, Midland Hotel, Corporation Street; M.H.A.R.A., The same.

### CHICHESTER, Sussex.

Population, 12,244. Miles from London, 69.

CORN EXCHANGE.—Manager, Mr. J. W. Jacobs. Full license. Holding capacity: Number of persons, about 800. Proper stage; width, 47 ft.; depth, 24 ft.; height, 30 ft.; opening, 28 ft. Lighted by gas. Amount of printing required: 300 to 400 d.c. Terms for hiring: Concerts, etc., first night, £4 4s. (gas extra); dramatic and variety entertainments, first night, £4 4s. (gas extra); matinées, 10s. 6d. Amount of deposit required on booking, £1. Hall not let for matinées on Wednesdays, as it is required for the market from 9 a.m. to 4 p.m.

Population within three miles radius, 20,000.

Early closing day, Thursday; market day, Wednesday.

### CHIPPING NORTON, Oxfordshire.

Population, 3,780. Miles from London, 88.

TOWN HALL.—Proprietors, Chipping Norton Corporation, Mr. Thos. Mace, Town Clerk. Licensed. Holding capacity: Number of persons between 300 and 400. Platform stage. Depth about 4 ft. to level of floor; width across platform about 30 ft.; from front to back of platform about 18 ft. Lighted by gas. Terms for hiring: £1 10s. for one night, which includes two dressing-rooms. Amount of deposit required on booking, 10s.

Fair days first Wednesday in each month. Sites available for portables, circuses, etc., The Common. Apply to Mr. A. A. Webb, Market Place, Chipping Norton.

Early closing, Thursday; market, Wednesday; pay day, Saturday. Billposter, W. Lawrence, West Street, Chipping Norton.

### CHORLEY, Lancs.

Population, 26,852. Miles from London, 202.

GRAND THEATRE.—Proprietor and Manager, Mr. George Testo Sante; Acting-Manager, Mr. Arthur Hemmingsway; Musical Director, Mr. E. Brierley; Scenic Artist, Mr. F. Mordock. Full license. Holding capacity: Number of persons, 2,000; amount, £76. Stage measurements, 62 ft. deep, 50 ft. wide. Lighted



by incandescent gas patent lamps. Amount of printing required: 600 sheets walls, 600 lithos. Usual matinée day, Saturday. Time of band rehearsal, 1 p.m.

**TOWN HALL.**—Has dramatic license. Holds 1,500. Apply to the Borough Surveyor.

Early closing day, Wednesday; market day, Tuesday.

Medical officer.—A.A.: Dr. T. W. Jackson, 13, St. George's Street; A.U.: the same

### CHORLTON-CUM-HARDY, Lancs.

Population, 9,026. Miles from London, 187.

**THE PAVILION THEATRE.**—Proprietor and Manager, Mr. W. James Wright; Musical Director, Mr. Arthur Rogerson; Scenic Artist, Mr. E. Maddocks. Double license, without excise. Holding capacity: Number of persons, 1,200. Stage measurements, 35ft. wide, 18ft. deep, 22ft. opening (alterations pending). Amount of printing required: 350 wall sheets, 250 window lithos, etc. Time of band rehearsal, 5.30 p.m. Adjoining Chorlton Station. Lighted by electricity. Illuminated by 200 coloured electric lights. Stock of scenery. Matinée every Saturday at 3 o'clock. Permanent building with movable side. Open air in summer; heated throughout in winter.

Early closing day, Wednesday.

### CIRENCESTER, Glos.

Population, 7,536. Miles from London, 95.

**CORN HALL.**—Manager and Secretary, Mr. F. H. Sealy. Dramatic license. Holding capacity: Number of persons, 800. Stage erected if required. Size of hall, 84ft. by 42ft. Lighted by gas, charged as per meter. Terms for hiring for entertainments (including 2 dressing-rooms): First night, £2 10s.; second night, £2; third and succeeding nights, £1 15s.; matinées (extra), 16s. 6d.; per week, £11. Amount of deposit required on booking, £1. The hall being used for market purposes on Monday, possession must be had on that day until 5 o'clock p.m. A nominal charge of 1s. per night is made to dramatic companies to cover cost of dramatic license.

Early closing day, Thursday; market day, Monday.

### CLACTON-ON-SEA, Essex.

Population, 7,456. Miles from London, 70.

**CAPERETTA HOUSE.**—Proprietor, Town Hall Buildings Co., Limited; Manager, Mr. Fred Williams; Resident Manager, Mr. A. Bloomfield. Double license. Holding capacity: Number of persons, 600; amount, £35. Stage measurements: Depth, 23ft. 6in.; width, 40ft.; proscenium opening, 22ft.; flats to 15ft. Electric light. Amount of printing required: 350 sheets. Usual matinée day, Wednesday. Time of band rehearsal, 2 o'clock. Best season of the year, August and September.

**THE PALACE.**—Managing Director, Mr. P. W. Willard.

**PIER PAVILION.**—Proprietors, Coast Development Co., Limited; Lessee, Mr. Harold Montague.

**WEST CLIFF GARDENS.**—Proprietors, Messrs. Graham, Russell, and Bentley.

Early closing day, Wednesday.

Agent.—M.H.A.R.A.: J. Newstead, Carlton Hotel.

### CLAY CROSS, Derbyshire.

Population, 8,358. Miles from London, 148.

**DRILL HALL** (late Town Hall).—Manager, Sergeant-Major J. Perkins. Dramatic and music license. Holding capacity: Number of persons, about 700. Stage measurements: 33ft. by 15ft.; from stage to ceiling, 15ft. Lighted by gas. Terms for hiring: £1 7s. 6d. one day, £2 10s. two days, £6 7s. 6d. for six days. Amount of deposit required on booking: 10s. on each day booked.

No local fairs.

Early closing day, Wednesday; market day, Saturday.

### CLECKHEATON, Yorks.

Population, 12,524. Miles from London, 137.

**TOWN HALL.**—Manager, Clerk to the Council, Cleckheaton. Dramatic license. Holding capacity: Number of persons, 950. Proper stage, 28ft. wide, 18ft. deep, 26ft. high. Electric light. Terms for hiring: One night, £3 10s.; three nights, £7 18s. 6d.; six nights, £14 14s. Amount of deposit required is arranged when booking.

Early closing day, Wednesday; market day, Saturday.

### CLEETHORPES, Lincs.

Population, 12,578. Miles from London, 157½.

**EMPIRE THEATRE.**—Proprietor, Mr. J. Carter White. Holds about 800.

**CIRCUS.**—Proprietor, Mr. M. Dowse. Holds about 2,000.

**ALEXANDRA HALL.**—Has dramatic license. Holds about 700.

**CONCERT HALL** on the Pier.

Cleethorpes is essentially a summer town.

### CLITHEROE, Lancs.

Population, 11,414. Miles from London, 224.

**PUBLIC HALL.**—Secretary, Mr. Thos. Robinson, 3, Wesleyan Row. Fully licensed. Holding capacity: Number of persons, 900; amount, £50. Has proper stage, proscenium, and dressing-rooms. Lighted by gas. Amount of printing required: 50 sheets. Terms for hiring: Concerts and entertainments, Saturday night, £2; one night other than Saturday night, £1 15s.; two nights successively, £3 5s.; three nights successively, £4 10s.; four nights successively, £5 10s.; five nights successively, £6 5s.; six nights successively, £7 (exclusive of gas, which is to be paid for extra. No piano).

The hall is 100ft. long, 42ft. broad, and 36ft. high. A deposit of 10s. per night required on booking. Regarding the fixture of scenery, arrangements must be made with the Secretary.

Early closing day, Wednesday; market day, Saturday.

### CLONMEL, Co. Tipperary.

Population, 8,460. Miles from Dublin, 135.

**RINK THEATRE.**—Manager, Mr. J. Meagler. Dramatic license. Holding capacity: Number of persons, 700. Proper stage, 24ft. by 17ft.; proscenium, 12ft. from stage to fly. Lighted by gas. Amount of printing required: 300 day bills, 8 posters (8ft. by 6). Terms for hiring: One night, £2; two nights, £3 10s.; three, £4 10s.; one week, £9. Amount of deposit required on booking: Half rent.

Market days, Tuesday and Saturday.

**CLUN, Salop.**

**TEMPERANCE HALL.**—Manager, Mr. A. M. Rawlings. No license. Holding capacity: Number of persons, 150. Small stage. Oil lamps. Terms for hiring: 7s. 6d. per day, to be paid on booking.

Dates of local fairs: Last Fridays in January, March, June, August, September, November, and on May 11.

Sites available for portables, circuses, etc.: Castle Inn Close, Old Castle Grounds, Turnpike Field.

**CLYDEBANK, Lanarkshire.**

**GAIETY THEATRE.**—Proprietor, New Gaiety Theatre Co., Limited; Managing Director, Mr. R. C. Buchanan; Acting-Manager, Mr. Ed. Chas. Howitt; Musical Director, Mr. W. E. Deane. Full license. Holding capacity: Number of persons, 1,800; prices, 6d. to 3s. Stage measurements: 33ft. deep. 45ft. wide; proscenium, 17½ft. centre, 15ft. sides; stage to grid, 37ft. Gas and electric light. Amount of printing required: 600 wall, 600 window. Time of band rehearsal, 1 p.m. (Bostock tour.)

Early closing day, Wednesday.

**COALVILLE, Leicestershire.**

Population, 15,281. Miles from London, 113.

**HIPPODROME.**—Proprietors, Coalville Hippodrome Company; Manager, Mr. C. H. Barnes; Assistant Manager, Mr. W. Sewell.

Coalville is a populous colliery centre, five miles from Ashby-de-la-Zouch, nine from Loughborough, and twelve from Leicester. It is an urban centre of three wards, Coalville (Central), Whitwick, and Hugglescote, adjoining. Public Hall is private property, and will accommodate from 300 to 400. Alterations to the building are contemplated. Recently a Nuneaton manager applied for a license for a temporary structure. The owner of the Public Hall also applied. The license of the latter was granted, and the magistrates intimated that plans of both would be considered next year. Portables seldom visit, but have made long stays at Whitwick with success. There are good sites for circus pitches. Alfresco concerts are unknown. The fair is held about the middle of May, whilst a moderate assemblage of showpeople pitch the first week in August for the local wake.

Early closing day, Wednesday; market day, Friday.

**COATBRIDGE, Lanark.**

Population, 1,035. Miles from London, 393.

**THEATRE ROYAL.**—Proprietors, The Coatbridge Theatre Co., Limited; Managing Director, Mr. R. C. Buchanan; Acting-Manager, Mr. John Commins; Musical Director, Mr. G. Harris. Full license. Holding capacity: Number of persons, 2,000. Stage measurements: Depth, 30 ft.; width, 75 ft.; proscenium opening, 26 ft.; gas and electric light.

Agent.—M.H.A.R.A.: A. Dippie, Deerhound Hotel.

**COBHAM, Surrey.**

Population, 3,902. Miles from London, 19.

**COBHAM VILLAGE HALL.**—Manager, Mr. A. Burbidge, Dramatic and music and dancing licenses. Holding capacity: Number of per-

sons, 500; amount according to charges. Proscenium, 21 ft. wide, 13 ft. high. Stage, 30 ft. wide; 13 ft. deep. Lighted by gas. Terms for hiring: Dramatic, one night, £23 3s.; two, nights, £4 4s.; concerts, etc., £2 2s per night. Full terms in advance. The terms are inclusive. Two full sets of scenery and three good dressing-rooms (heated throughout).

No local fairs.

**COLCHESTER, Essex.**

Population, 38,373. Miles from London, 51.

**THEATRE ROYAL.**—Proprietor, Mr. Chas. Macdonna. Closed.

**HIPPODROME.**—Proprietors, Messrs. Fredk. Mouillot and Walter de Frece; Manager, Mr. Jack de Frece; Acting-Manager, Mr. Ben de Frece. Booking circuit, Defreze circuit, 178, Charing Cross Road; Musical Director, Mr. Karl Heber. Double license. Holding capacity: Number of persons, 1,800. Electric light. Time of band rehearsal, 1.30.

**CORN EXCHANGE.**—Secretary, Mr. Henry H. Elwes, High Street, All Saints; Superintendent, Mr. F. T. Peek, 47, North Station Road. Double license. Holding capacity: Number of persons, 1,400 to 1,500; seating provided for 800. Size of platform, 25ft. by 16ft.; can be made larger if required. Terms for hiring: £5 5s. one night; £8 8s. two nights; £10 10s. three nights; six nights, £15 15s. Gas extra. Deposit required on booking. No shares. Hall available for evening entertainments on Saturday by special arrangement with the Superintendent.

**DRILL HALL.**—Apply, the Secretary.

A town of nearly 40,000 inhabitants (exclusive of the military, which number another 5,000), largely industrial, and comprised of artisans engaged in the engineering, boot, and clothing industries, and a fair sprinkling of retired military officers, who, with the regular military population, enter largely into all classes of amusements. No portables visit the town. Sites for alfresco concerts and circus pitches are available. As regards alfresco concerts, it would be necessary to arrange with the municipal authorities to hold them in one or the other of their enclosed spaces. St. Denis Cattle Fair is proclaimed by the mayor and corporation in state on October 20.

Preparations are being actively pushed forward for the great historical Colchester Pageant, to be held in July, 1909, under the direction of Mr. Louis N. Parker. Colchester, being easily accessible by railway, is suitable for the purpose of flying matinées from London companies.

Early closing day, Thursday; market day, Saturday.

Medical Officer.—A.A.: Dr. J. Becker, Bays House, Trinity Street.

Agent.—M.H.A.R.A.: Geo. Triscutt, George Hotel.

**COLEFORD, Glos.**

Population, 2,541. Miles from London, 151.

**TOWN HALL.**—Manager, Mr. John Hyett. Holding capacity: Number of persons, 350. Platform, about 20 ft. deep, can be enlarged; about 80 or 40 ft. wide. Lighted by gas. Terms for hiring: 20s. first night, 15s. per night afterwards. Amount of deposit required on booking, 10s.

Very old hall, time of Charles II.



Fairs (pleasure), June 20 and August 21, last Friday. Lord of the Manor grants rights over waste lands in the Manor of Staunton to certain good citizens every Friday and fair days. Circuses and all outdoor entertainments can be held on the waste ground in the town on all chartered days.

Early closing, Thursday; market, Tuesday.

### COLERAINE, Londonderry.

Population, 6,845. Miles from Dublin, 173.

TOWN HALL.—Proprietors, The Coleraine Council; Manager, The Town Clerk. Permanent proscenium, head and footlights. Dressing-rooms. Seats 850.

Early closing day, Thursday; market day, Saturday.

Coleraine is visited by portables, and there is no difficulty in securing a license. Sites for alfresco concerts and circus pitches are easily obtainable. Coleraine's population is much larger during summer months. The town is on the line between Belfast and Londonderry, in the centre of a large, rich agricultural district. Local trades are the manufacture of whisky and linen.

### COLNE, Lancs.

Population, 23,000. Miles from London, 219.

THEATRE ROYAL.—Lessee and Manager, Mr. Gerald Harding; Musical Director, Mr. W. H. Tillotson. Dramatic license, restricted. Holding capacity: Number of persons, 1,000; amount, £50. Stage measurements: Width (wall to wall), 42ft.; depth, 27ft.; fly floor, 18ft. 6in.; grid, 28ft.; pros. opening, 21ft. Gas lighting, electric limes. Amount of printing required: 250 sheets posting, 250 lithos. Usual matinee day, Saturday. Time of band rehearsal, 1 o'clock. Best bookings of the year: *Belle of Mayfair*, *The Dairymaids*, *Earl and the Girl*, *Florodora*, *The Luck of Durham*, *Leah Kleschna*, *His House in Order*, *The Lion and the Mouse*, *The Shulamite*, etc.

MUNICIPAL HALL.—Secretary, Mr. H. W. Crossdale. Music and dancing license. Holding capacity: Number of persons, 1,200. Bare stage; no scenery. Measurements, 30ft. 6in. by 15ft. Gas and electric light. Electrically fit-up. Terms for hiring: £10 weekly, lighting and piano extra. Amount of deposit required on booking, £5.

VICTORIA HALL.—Manager, Mr. Bradshaw. Music and dancing license. Holding capacity: Number of persons, 650. Stage measurements: 29ft. by 42ft.; proscenium, 11ft. high by 18ft. Lighted by incandescent gas. Amount of deposit required on booking: 25 per cent. of hire.

Population is residential and industrial. The latter class are composed mostly of cotton factory operatives, foundry, and loom making hands. Fairs are held on the second Wednesdays to following Mondays in March, May, and October in the Dockray Fair Ground. The town is not visited by portables. No sites are available for alfresco concerts, but a good circus pitch is obtainable.

Early closing day, Tuesday; market day, Wednesday.

### COLWYN BAY, Denbigh.

Population, 8,680. Miles from London, 219.

PUBLIC HALL.—Proprietors, Syndicate; Manager, Mr. Chas. R. Chaplin. Sea View, Col-

wyn Bay; Acting-Manager, Mr. A. C. Meir; Musical Director, Miss Oban. Double license. Holding capacity: Number of persons, 600; amount, £30. Depth and width of stage and proscenium measurements: 40ft. by 18ft.; opening, 23ft. by 15ft.; 16ft. under grid; stock scenery, flats 14ft. 6in. high. Lighted by gas. Time of band rehearsal, 1 o'clock. Matinée day, Wednesday or Saturday. No surrounding halls are barred. Season, full week; winter, three nights per week only booked. Terms, share or rental.

VICTORIA PIER PAVILION.—Manager, Mr. W. A. Pryce Davis. Double license. Holding capacity: Number of persons, 3,500. Proper stage; proscenium, 20ft. by 30ft.; height to grid, 50ft. Electric light. Insurance fees too high to allow drama. Good opening for variety show.

### CONGLETON, Cheshire.

Population, 10,707. Miles from London, 157.

TOWN HALL.—Manager, Mr. E. Shelland, Borough Accountant. Dramatic license. Holding capacity: Number of persons, 900 (seated). Stage measurements: Depth, 18 ft.; width, 40 ft. Depth can be increased at an extra charge. Lighted by gas. Amount of printing required averages about 250 to 350 d.c's. Terms for hiring: One night, £2 5s.; two nights, £4 4s.; three nights, £5 15s. 6d.; four nights, £7 7s.; five nights, £8 15s.; six nights, £10. Amount of deposit required on booking: 25 per cent. of rent.

Local fairs, May 12 and Nov. 22. Site for portable theatres, etc.—the only site is the Corporation Market and Fair Ground.

Early closing, Wednesday; market, Saturday.

### CONSETT, Durham.

Population, 9,694. Miles from London, 270.

NEW THEATRE.—Lessee and Manager, Mr. Hugh Robertson; Resident Manager, Mr. Lloyd Clarence.

NEW TOWN HALL.—Manager, Mr. Thomas Wm. Welford, Solicitor. No license: one can be obtained. Holding capacity: Number of persons, 1,000. Amount, £70. Platform measurements: depth, 12ft.; 22ft. opening. Gas light. Amount of printing required: 500 day bills. Terms for hiring: One night, £1 10s.; two, £2 15s.; three, £3 15s.; four, £4 10s.; five, £5 5s.; six, £6; seven, £7 12s. 6d. Amount of deposit required on booking, £3 for week; £1 10s. for a less time.

Population of places immediately surrounding, and who patronise amusements in Consett, is estimated at over 30,000. The people are almost entirely engaged in iron and steel manufacture and coal mining industry. No portable theatres have visited this district for very many years—in fact, ever since New Theatre was opened. There is no difficulty, however, in getting dramatic licenses from local justices in Petty Sessions. There are sites for circuses, shows, and amusements, which are almost continually visiting the town. Principal site, Number One field, apply Mr. N. Eldon. No fair is held in Consett, but open-air market held in main street every Saturday. Wages at the works and mines are paid fortnightly, and town is very busy on "pay" Fridays and Saturdays.

Early closing day, Wednesday; market day, Saturday.



**CONWAY, Cam.**

Population, 4,681. Miles from London, 225.

**TOWN HALL.**—Proprietors, The Corporation; Manager, the Town Clerk. Holds about 750. Has dramatic license.

Early closing day, Wednesday; market day, Saturday.

**COOKSTOWN, Co. Tyrone.**

Population, 3,841. Miles from Dublin, 166.

**NEW COURT HOUSE.**—Manager, Colonel H. Irvine, Omagh; Caretaker, Mr. John Black. Holding capacity: Number of persons, 300. Planks can be hired for stage. Lighted by Gas. Terms for hiring, 5s. per night.

Markets, Tuesday and Saturday.

**CORK, Co. Cork.**

Population, 76,122. Miles from Dublin, 165.

**OPERA HOUSE.**—Manager, Mr. John Horgan.

**PALACE THEATRE.**—Proprietors, Palace Theatre, Cork, Limited; Manager, Thos. F. O'Brien; Musical Director, Mr. Jas. C. Evans. Music and dancing license. Holding capacity: Number of persons, 2,500. Electric light. Time of band rehearsal, 2 o'clock p.m. Monday. No regular matinée day. No surrounding halls are barred. Hall fully equipped all modern requirements. House is heated throughout. Two performances nightly.

**ASSEMBLY ROOMS.**—Manager, Mr. Alex. McEwan. Double license. Holding capacity: Number of persons, 1,000. Proper stage, 20ft. by 45ft.; no proscenium. Gas and electric light. Amount of printing required: About 500 sheets. Rental or sharing. Amount of deposit required on booking: £5.

**CLARENCE HALL, IMPERIAL HOTEL.**—Balls, select entertainments, etc. Manager, Mr. A. C. Freeman.

**TOWN HALL, MUNICIPAL BUILDINGS.**—Mr. Albert May, the Lord Mayor of Cork. Secretary, Mr. Daniel F. Giltinan.

**TOWN HALL, DOUGLAS**—2 miles from Cork City, with a ten-minutes' service of trams. Two large woollen mills in vicinity. Manager, The Rev. C. M. O'Brien, C.C.

Population (1901), 76,122, made up of both a residential and industrial population.

The town is visited occasionally by portables, and there is no difficulty whatever in obtaining sites for alfresco concerts or circus pitches in most suitable and convenient places, or to obtain licenses from the Lord Mayor and Council.

Cork Agricultural Society, 21, Cook Street, Cork. Secretary, Mr. M. W. Letton.

Spring Show—Cattle, swine, poultry, etc. etc. April 7 and 8, 1908. Secretary, Mr. M. W. Letton.

Great Horse and Sheep Show, July 8 and 9, 1908. Secretary, Mr. M. W. Letton.

Dog Show, July 8 and 9, 1908. Hon. Secretary, Mr. W. E. Burke, C.E.

All above held at the Co. Cork Agricultural Society's Grounds, Cork Park.

Fairs and markets.—Second Friday in each month at Fair Hill. Cattle market every Monday and Thursday. Horse fairs at Cork Park Racecourse the day after Easter Monday, spring and autumn race meetings. Butter, corn, and general market every day. Marsh's cattle auction every Tuesday and Saturday

at Copley Street. Superintendent of tolls and markets, Mr. Geo. Sutton, jun.

The Irish Industrial Development Association (Incorporated). Secretary, Mr. E. J. Riordan, 28, Marlboro' Street, Cork. This association holds an annual show in Cork.

Also, a show is held in Cork in May by the Co. and City of Cork Industrial Association.

Market day, Tuesday.

Agent.—M.H.A.R.A.: J. Wilkie, newsagent, King Street.

**RECOMMENDED APARTMENTS.**

Mrs. McKenna, 3 Emmet Place.—1 combined, 3 bedrooms, 1 sitting-room and piano.

Mrs. Sexton (née Duddy), 1, Fern villas, Sheares Street.—3 bedrooms, 2 sitting-rooms; bath; 2 pianos.

**CORWEN, Merioneth.**

Population, 2,723. Miles from London, 203.

**ASSEMBLY ROOMS.**—Manager, Mr. David Davies. Fully licensed. Holding capacity: Number of persons, about 350. Length of room, exclusive of stage, 42ft.; width of room, 32ft.; length of stage, 25ft.; width, 8ft.; may be extended 6ft. Lighted by gas. Terms for hiring: £1 for one night, £1 15s. two nights. Amount of deposit required on booking, 10s.

Local fairs, third Tuesday monthly. Sites for circuses, etc., Lewis Edwards' field.

Early closing, Wednesday. Markets, Tuesday and Friday.

**COVENTRY, Warwickshire.**

Population 83,792. Miles from London, 94.

**OPERA HOUSE.**—Proprietor and Manager, Mr. W. Bennett; Acting-Manager, Mr. J. A. Spencer.

**EMPIRE.**—Proprietor, Mr. Geo. Dance; Resident Manager, Mr. Kay Draco. Two houses a night. Booked in connection with Moss Empires.

**HIPPODROME.**—Proprietors, Coventry Hippodrome Co., Limited; Manager, Mr. Lennox Barry

An interesting old Warwickshire city, the centre of the English cycle and motor industry. The population, which is mainly industrial, has increased rapidly in late years, the total at the census taken in 1891 being 53,004, which had increased to 70,296 in 1901, and to 83,792 in 1906, when a Corporation census was taken. This rate of increase is still maintained, and in connection with the motor trade, several extensive new works are in course of construction, while others have been considerably enlarged. Other industries include general engineering, watch making, silk weaving, ribbon making, etc., in connection with which large numbers of hands are engaged. As regards stage amusements, the Opera House is well supported. In addition there are two new halls as set out above. As regards other entertainments, open air concerts, etc., are given during the summer at the cricket and football grounds, the Butts, and during the winter months the following are available:—Baths Assembly Hall, Priory Street, and St. Mary's Hall (both belonging to the Corporation). Priory Assembly Rooms; Assembly Rooms, Union Street; Drill Hall, Queen Victoria Road; Masonic Hall, Little Park Street; and the Co-operative Assembly Rooms, West Orchard. The city is occasionally visited by portables, and circus proprie-

tors will find excellent pitch on the Pool Meadow, a large open space in the heart of the city, belonging to the Corporation, from which body courteous and considerate treatment may be always relied upon. The Pool Meadow is also the venue of the large pleasure fair, which opens on Whit Monday.

Early closing day, Thursday; market day, Friday.

Medical Officer.—A.A.: Dr. W. R. Rice, Gosford Green; phone, 582; hours, 2—3. A.U.: The same.

Agent.—A.U.: H. C. Edwards, Golden Cross Hotel, Hay Lane. M.H.A.R.A.: The same.

#### RECOMMENDED APARTMENTS.

Mrs. G. Rogers, 88, Lower Ford Street.—Sitting-room, 2 bedrooms; combined; piano.

### COWES, Isle of Wight.

Population, 8,652. Miles from London, 87.

FORESTERS' HALL.—Has dramatic license. Holds about 650.

TOWN HALL.—Has dramatic license. Holds 500. Apply, the Secretary.

VICTORIA HALL.—Manager, Mr. H. Kinpurie. Dramatic and music and dancing licenses. Holding capacity: Number of persons, 550. Stage measurements: 27 ft. wide, 22 ft. deep, 17 ft. 2 in. high; proscenium, 18 ft. Gas and electric light. Terms for hiring: Sharing or rental. Stock of scenery.

Early closing, Wednesday. No market day.

### COWDENBEATH, Fife.

Population, 7,466. Miles from London, 413.

GRAND THEATRE.—Proprietor, Mr. John Pollock; Manager, Mr. John Millar; Musical Director, Mr. Duncan Gillfillon; Scenic Artist, Mr. Charles Stewart. Full license. Holding capacity: Number of persons, 1,200. Stage measurements: 21ft. from footlights; proscenium, 26ft. by 15ft. Lighted by gas. Amount of printing required, 250 sheets. Usual matinee day, Saturday.

Early closing day, Wednesday.

### CRADLEY HEATH, Worcs.

Population, 6,733. Miles from London, 138.

EMPIRE THEATRE OF VARIETIES.—Proprietors, Limited Company; Manager, Mr. John H. Morton; Acting-Manager, Mr. T. Anderton. Booking circuit, Midlands. Musical Director, Mr. Ernest Deeming. Double license. Holding capacity: Number of persons, 1,200; amount, £40. Stage measurements, 45ft. by 30ft.; proscenium, 22ft. 6in. wide. Gas and electric light. Time of band rehearsal, 1 p.m.

### CRAMLINGTON, Northumberland.

Population, 6,437. Miles from London, 262.

CO-OPERATIVE HALL.—Secretary, Mr. W. Simpson. Not licensed. Holding capacity: Number of persons, 420; 6d. and 1s. usually charged for admission. Platform. Lighted by gas. Amount of deposit required on booking: 10s. and £1. The same Society have halls at Dudley, Seaton Burn, Sleekburn, Shankhouse, Westmoor, Burradon, and Dinnington, which are all locally managed.

### CRANBROOK, Kent.

Population, 3,949. Miles from London, 42.

VESTRY HALL.—Manager, Mr. F. Igoulden. Fully licensed. Holding capacity, £15. Lighted by gas. Terms for hiring, £1 1s. performance. Early closing, Thursday; market, Wednesday.

### CREWE, Ches.

Population, 42,074. Miles from London, 158.

LYCEUM THEATRE.—Lessee and Manager, Mr. Henry Taylor, J.P.; Musical Director, Mr. Alex. Probert; Scenic Artist, Mr. Alfred Wyatt. Restricted license. Holding capacity: Number of persons, 1,800; amount, £80. Stage measurements: 42ft. deep, 58ft. wide, 26ft. proscenium. Gas and electric light. Amount of printing required, 300 wall posters, 400 windows. Usual matinee days, Wednesday and Saturday. Time of band rehearsal varies.

CO-OPERATIVE HALL.—Manager, Mr. Thomas Chapman. Dramatic and singing and dancing licenses. Holding capacity: Number of persons, 1,200. Sloping stage, 25ft. by 20ft. Electric footlights. Gas and electric light; voltage, 230, direct current. Twelve private posting stations, rent free. Terms for hiring: One night, £1 15s.; £10 10s. per week. Amount of deposit required on booking, £3 3s.

Early closing day, Wednesday; market day, Saturday.

#### RECOMMENDED APARTMENTS.

Mrs. Hurland, 91, Albert Street.

### CREWKERNE, Somerset.

Population, 4,226. Miles from London, 132.

VICTORIA HALL.—Manager, Mr. F. E. Swabey. Double license. Holding capacity: Number of persons, 400 chairs. Proper stage. Stage measurements, 29ft. by 20ft. 9in.; height from stage to roof, 18ft. 6in. Lighted by gas. Terms for hiring: £2 2s. first night; £1 1s. second night; longer time special terms. Amount of deposit required on booking, 25 per cent. Two dressing-rooms.

Date of local fairs, Sept. 4 and 5. The Fair field is let for Circuses, Portables, etc., and is owned by the Crewkerne Fair and Market Company, proprietors of the Victoria Hall.

Early closing, Thursday; market, Saturday.

### CRIEFF, Perth.

Population, 5,208. Miles from London, 440.

PORTEOUS HALL.—Apply Colville and Drysdale. Solicitors, Crieff. Fully licensed. Holding capacity: Number of persons, 800. Amount £45. Stage, 20ft. by 14ft.; can be extended to 26ft. by 17ft., or 32ft. by 14ft. Lighted by gas. Terms for hiring: Theatrical, £2 10s.; Concerts, £1 15s. per night. Amount of deposit required on booking, 10s.

Highland Gathering, third Saturday of August. Sites: Market Park and James Square. Apply Highland Gathering Secretary.

### CROMER, Norfolk.

Population, 3,781. Miles from London, 137.

TOWN HALL.—Secretary, Mr. James King Frost. Has dramatic license. Holding



capacity: Number of persons, 750. Stage, 25 ft. wide, 15 ft. 6 in. deep, 14 ft. 10 in. high. Gas and electric light. Terms for hiring on application.

**LECTURE HALL.**—Manager, Mr. R. L. Randall. Not licensed. Holding capacity: Number of persons, 300. No proper stage. Electric light. Terms for hiring: 15s. per day. Amount of deposit required on booking, 25 per cent.

Early closing, Thursday; market, Friday.

### CROOK, Co. Durham.

Population, 11,471. Miles from London, 137.

**THEATRE ROYAL.**—Lessee and Manager, Mr. Wallace Davidson. Holds about 1,000.

Population is industrial, engaged in mining operations and the making of coke. There is no local fair. The town is not visited by portables. Kinematograph shows and roundabouts are frequently pitched in the market-place, and do good business. Occasionally a circus visits the town and pitches in a field on the confines. Theatre takings chiefly dependent on the pit. A play if appreciated on the Monday night will receive good support during the week, otherwise nothing.

Early closing day, Wednesday; market day, Saturday.

### CROWLE, Lincoln.

Population, 2,760. Miles from London, 171½.

**MARKET HALL.**—Apply Mr. Wm. Sanderson, Church Street, Crowle. Licensed for concerts only. Holding capacity: Number of persons, about 600. Stage measurements, 20ft. wide (about), 11ft. depth. No proscenium. Lighted by gas. Terms for hiring: One night, 21s.; two nights, 15s. per night; extra nights, 10s. Amount of deposit required on booking, 25 per cent.

Fairs end of May and November.

Early closing, Wednesday. Market, Friday.

### CROYDON, Surrey.

Population, 133,895. Miles from London, 10.

**THE GRAND.**—Manager, Mr. Lawson Lambert; Musical Director, Mr. V. Chalder. Double license. Holding capacity: Number of persons, 1,800. Amount, £140. Stage measurements: Depth, 50ft.; width, 44ft.; width between fly rails, 32ft. 6in.; height to grid, 55ft.; proscenium opening, 27ft. 6in. Electric light. Amount of printing required: 1,250 sheets and 600 d.c. lithos. Usual Matinée day, Thursday.

**THEATRE ROYAL.**—Proprietors, The Croydon Theatre Company, Limited; Managing Director, Mr. Samuel James; Acting Manager, Mr. Jackson Hayes; Musical Director, Mr. G. Lyles; Scenic Artist, Mr. H. Drury. Double license. Holding capacity: Number of persons, 1,500 (about). Amount £85 (about). Stage measurements, 50ft. by 25ft. Electric light. Amount of printing required, 600 wall sheets, 500 lithos. Usual matinée day, Wednesday. Time of band rehearsal, 1 p.m.

**PUBLIC HALL.**—Manager, Mr. Edmund C. Grigsby. Double license. Holding capacity: Number of persons, £700. Amount, as per

arrangement of prices. Stage measurements: Depth, 18ft.; width, 45ft.; height, 16ft.; proscenium opening, 23ft. Gas. Electric connection for Kinematograph. Terms for hiring: £5 5s. per night; discount, 25 per cent. on three to five night bookings; 33½ per cent. on six or more; matinées, £1 11s. 6d. extra. Amount of deposit required on booking, one-third charge.

Croydon Fair, Oct. 2.

Early closing, Wednesday; market days, Thursday and Saturday.

### CUPAR, Fife.

Population, 4,511.

**UNION STREET HALL.**—Communications to Messrs. J. and G. Innes, *Herald* Office. Dramatic license. Holding capacity: Number of persons, 1,000. Height of hall from floor to ceiling, 26ft.; width, 48ft.; length from back of gallery to front of stage, 54ft.; width between galleries, 36ft. Stage, 35ft. by 23ft.; proscenium columns, 21ft. 6in. apart; act drop, 16ft. 6in. wide; height of fit-up, 12ft. 6in.; height of ceiling, 20ft. Terms for hiring: Dramatic entertainments, first night, £2; subsequent nights (each), £1 5s. Heating, 3s. Gas, per hour, 2s.; with footlights and top lights, 2s. 6d. Fire in ante-room, 1s. Fit-up and scenery, per night, 10s. The town officer is bill-poster; can take one 12-sheet poster, six 18-sheet posters, two 24-sheet posters, and one 36-sheet poster.

**CORN EXCHANGE HALL.**—Secretary, Mr. J. K. Tasker. Holding capacity: Number of persons, 1,000. Dimensions of hall, inclusive of orchestra, 86ft. by 52ft.; size of orchestra, 33ft. by 17½ft. Lighted by gas. Terms for hiring: £2 2s. first night; £1 1s. subsequent. Amount of deposit required on booking, half rent.

The population of the parish is composed of the residential and industrial classes, there being two factories, an iron-foundry, a tannery, and two large printing works in the town.

The date of the annual local fair in Cupar is the first Tuesday of August. Many thousands of farm servants come into the town, and large numbers of itinerant shows are also present to entertain them. The town is regularly visited by portables, and there is no difficulty with regard to a license. The site for all outside entertainments, such as circuses, etc., is a large open-air space, called "The Fluthers."

Early closing day, Thursday; market days, Tuesday and Thursday.

### DALKEITH, Edinburgh.

Population, 6,753. Miles from London, 390.

**FORESTERS' HALL.**—Secretary, Mr. James Lindsay. Double license. Holding capacity: Number of persons, 800; Portable platform. Gas and electric light. Terms for hiring: Concert, £2; dramatic performance, £3. Amount of deposit required on booking, 10s. No early closing or market day.

### DALTON-IN-FURNESS, Lancs.

Population, 13,020. Miles from London, 260.

**CO-OPERATIVE HALL.**—Proprietors, Dalton Co-operative Society; Manager, Mr. J. Werry. Double license. Holding capacity: Number of persons, 900; amount, £40. Stage, but no proscenium. Measurements: 35ft. by



15ft., by 17ft. from stage to ceiling. Lighted by gas. Terms for hiring: £2 10s. one day; £2 second day, and 30s. for each succeeding day, including use of piano and hall-keeper's attendance. Amount of deposit required on booking, one half.

Date of local fair, Whit Tuesday. Sites, Market Square and Tudor Square.

Early closing day, Wednesday; market day, Saturday.

### DARLINGTON, Durham.

Population, 44,511. Miles from London, 236.

**THEATRE ROYAL.**—Lessee and Manager, Mr. James Bell; Musical Director, Mr. A. Moscrop Allison; Scenic Artist, Mr. T. Featherstone. Full license. Holding capacity: Number of persons, 2,500. Amount, £90. Stage measurements: 50 ft. by 54 ft.; opening, 26 ft.; fly, 32 ft. cloths. Electric light. Amount of printing required, 800 sheets for walls, 700 lithos. Usual matinee day, Saturday, 2.30. Time of band rehearsal, 12 noon. Best bookings of the year: *The Dairymaids*, *Duchess of Dantzic*, *Sunday*, *The Prodigal Son*, *The Prince of Pilsen*, *The Midnight Wedding*, *Two Little Vagabonds*, etc.

**HIPPODROME.**—Managing Director, Signor Pepi.

**CENTRAL HALL.**—Manager, Mr. Edward Wooler. Fully licensed. Holding capacity: Number of persons, 1,100. Gas and electric light. Terms for hiring: £3 3s. per night; £14 a week. Amount of deposit required on booking, £4.

The other places utilised for the purposes of entertainment are the Central Hall (where a cinematograph show is frequently to be seen for weeks at a time). The town has the reputation of being an excellent stand for shows of this kind. The Drill Hall and the Assembly Hall. Portables occasionally visit the town and take up their stand in Market Place, where also a fair takes place twice a year on the occasion of the annual hirings. The hirings extend over three Mondays in May; the second, by statute, must be the Monday before the 13th, and on that day the fair is held. They also extend over three Mondays in November, the second to be the Monday before the 21st, and that also is the fair day. Thousands of people from the country throng the Market Place the whole day and up to long after midnight, no difficulty being experienced in securing sites for shows of any description. The population has a strong residential element, but the industrial preponderates. The nature of the works is varied; North-Eastern Railway engine shops, Darlington Forge, Cleveland Bridge and Engineering works, Messrs. Robert Stephenson's Engine Works, Rice Carr Rolling Mills, etc.

Early closing day, Wednesday; market days, Monday and Friday.

Agent.—M.H.A.R.A.: James Bell, Bridge Hotel.

### RECOMMENDED APARTMENTS.

Mrs. Gardner, Chesnut View, Chesnut Street.—2 sitting-rooms, 3 bedrooms, bathroom.

Mrs. Stobart, 1, Chesnut Street.—2 sitting rooms, 5 bedrooms, 2 pianos, combined rooms; bath.

### DARTFORD, Kent.

Population, 18,644. Miles from London, 17.

**CONSERVATIVE HALL.**—Manager, Mr. H. F. A. Wishmann. Double license. Holding

capacity: Number of persons, seating 600; amount, £25. Clear stage 32ft. by 12ft., with extension, 18ft. Lighted by gas. Amount of printing required, about 200 posters, 300 day bills. Terms for hiring: One night, £3 3s.; two nights, £5 5s.; three nights, £7 7s.; four nights, £8 8s.; six nights, £10 10s. Amount of deposit required on booking, £1 1s., £2 2s., and £3 3s. respectively.

Site for circus, The Fairfield.

Early closing day, Wednesday; market day, Saturday.

### DARWEN, Lancs.

Population, 84,505. Miles from London, 206.

**THEATRE ROYAL.**—Lessee, Mr. A. M. Loader; Manager, Mr. F. J. Robinson; Musical Director, Mr. R. D. Chew. Dramatic license. Holding capacity: Number of persons, 2,000. Stage measurements: 40 ft. deep by 50 ft. wide; proscenium, 24 ft. Gas and electric light. Amount of printing required, matinee day, and time of band rehearsal vary.

**PUBLIC HALL.**—Mr. H. M. Robinson, hall-keeper. Music and dancing license. Holding capacity: Number of persons, 700. Small stage, semi-circular. Lighted by gas. Electric light available. Amount of printing required: 500 sheets. Terms for hiring: For concert, £1 5s.; per week, £7. Amount of deposit required on booking, £1.

**CO-OPERATIVE HALL and INDUSTRIAL HALL.**—Mr. J. T. Duckworth, hall-keeper. Music and dancing license. Holding capacity: Number of persons, 1,125 and 645 persons respectively. Small stage in both halls. Electric light. Amount of printing required: 500 sheets. Terms for hiring: One night from £1 15s.; six nights, £8 10s. Industrial Hall: One night, £1; six nights, £4 15s. Amount of deposit required on booking, 10s.

A fair is held every year on the occasion of the annual holidays. This fair generally begins on the Friday before the third Monday in July, but it is not as important as it was at one time, owing to the fact that the bulk of the townspeople go away from home, as it is also the general holiday for the year. Portables do not visit the town. Kinematograph shows do. The population is of a strictly industrial character, cotton weaving and paper making being the staple industries.

Early closing day, Tuesday; market day, Saturday.

### DAVENTRY, Northants.

Population, 3,780. Miles from London, 72.

**ASSEMBLY HALL.**—Manager and Secretary, Mr. C. J. W. Rodhouse. Double license. Holding capacity: Number of persons, 700. Small stage, more suitable for varieties. Lighted by incandescent gas. Terms for hiring: £1 5s. one night; £4 per week. Amount of deposit required on booking, 25 per cent. Dramatic shows most popular.

Local fairs in October. Sites available for alfresco concerts, Recreation Ground.

Early closing day, Thursday; market day, Wednesday.

### DEAL, Kent.

Population, 10,581. Miles from London, 88.

**THEATRE ROYAL**, King Street.—Manager, Mr. Jas. C. White. Fully licensed. Holding capacity: Number of persons, 900; amount, £60. Stage measurements, 22ft. by 36ft.; proscenium opening, 20ft. by 15ft. Lighted by

gas. Amount of printing required, 300 sheets. Usual matinee days, Wednesday and Saturday. Best season from August Bank Holiday.

GLOBE THEATRE, Royal Marines' Barracks.

PIER PAVILION.

Early closing day, Thursday.

### DENBIGH, Denbighshire.

Population, 6,438. Miles from London, 208.

DRILL HALL.—Manager, Mr. J. Pays. Double license. Holding capacity: Number of persons, 600. No stage. Lighted by gas. Amount of printing required can be obtained from Bill-poster, Denbigh. Terms for hiring: £2 for first night; £3 10s. two, with extension of stage. Amount of deposit required on booking, 10s. The only hall in Denbigh.

No fixed dates for local fairs.

Early closing day, Thursday; market days, Wednesday and Saturday.

### DENTON, Lancs.

Population, 105,912. Miles from London, 129.

PEOPLE'S HALL.—Manager, Mr. C. H. Pinnington. No dramatic license. Holding capacity: Number of persons, 800. Good platform. Electric light (gas available on platform). Terms for hiring: One night, 32s. 6d.; two, 60s.; three, 85s.; and 22s. 6d. for every succeeding night. Amount of deposit required on booking: 10s.

Early closing, Tuesday; market, Saturday.

### DERBY, Derbyshire.

Population, 105,912. Miles from London, 129.

GRAND THEATRE.—Proprietor, Mr. T. Allan Edwardes; Manager, Mr. Charles Denley; Assistant Manager, Mr. Langley Wyatt; Musical Director, Mr. George Wood; Scenic Artist, Mr. A. W. Moore. Full license. Holding capacity: Number of persons, 2,500; amount, £200. Stage opening, 31ft.; wall to wall, 60ft.; back wall to curtain, 38ft.; stage to fly-rail, 20ft.; between fly-rails, 40ft.; stage to grid, 60ft. Electric light. Amount of printing required; 1,000 walls, 1,000 windows. Usual matinee day, Saturday. Band rehearsal, 1 p.m.

PALACE.—Proprietor and Manager, Mr. T. Allan Edwardes; Acting-Manager, Mr. Herbert Taylor; Booking Circuit, Derby, Stoke, Attercliffe, and Sheffield; Musical Director, Mr. A. Dickinson. Double license. Holding capacity: Number of persons, 1,500, twice nightly; amount, £35 each performance. Stage measurements, 42ft. wide, 30ft. deep, 20ft. by 24ft opening. Electric light. Band rehearsal, 1.30. No regular matinee day. No surrounding halls are barred.

ROYAL DRILL HALL.—Will seat 2,000 persons. Orchestra to accommodate 250 performers. An organ. There are a number of ante-rooms, artists' retiring rooms, etc. Stage, but no proscenium. The hall is let for concerts, balls, receptions, bazaars, cinematograph, and other entertainments. Applications for hiring the hall should be made to the sergeant-major.

Population mainly industrial, artisans, etc., of large locomotive and carriage works of Midland Railway, and headquarters' clerical staff.

Several large ironworks, china works, lace mills, and factories of various industries. County residents support concerts of high standard and first-class opera very freely. Town clerk and clerk of the peace, Mr. G. Trevelyan Lee (town clerk's office, 15, Tenant Street); borough surveyor, Mr. John Ward; chief constable, Mr. H. M. Haywood; clerk to borough magistrates, Mr. W. H. Whiston. Town is visited by portables at fair times. Site, Morledge, near Market Hall. Apply Town Clerk. No difficulty in obtaining licenses. Circuses frequently visit the town. Site, Cattle Market. Apply Town Clerk. Pierrot troupes hold performances in summer in outlying districts of Alveston and Little Over, in fields obtained for the purpose. Electric cars to these places from all parts. County Agricultural Show held in September at Alveston. Cattle fairs: Friday before January 10, Friday before January 26, Friday before March 26, Friday in Easter week, first Friday in May, Friday in Whitsun week, Friday before July 26, Friday before September 29.

Early closing day, Wednesday; market day, Friday.

Medical Officers.—A.A.: Dr. L. Bryson, 35, Osmaston Road, and Dr. G. B. Proctor, 35, Osmaston Road.

Agents.—A.U.: Will Green, Exchange Hotel, Albert Street. M.H.A.R.A.: R. H. Vessey, Nag's Head, St. Peter's Street.

### RECOMMENDED APARTMENTS.

C. Bramley, 55, Wilson Street.—Sitting-room and 2 bedrooms; piano.

Mrs. Jagger, 163, Gerard Street.—1 front sitting-room, 2 front bedrooms; piano.

### DESBOROUGH, Northants.

Population, 3,573. Miles from London, 79.

ODDFELLOWS' HALL.—Manager, Mr. Thomas Henry Blissitt. Fully licensed. Holding capacity: Number of persons, seat 450. Stage measurements, 12ft. by 35ft.. Two dressing rooms leading on to the stage. Lighted by gas. Amount of printing required, ordinary. Terms for hiring, on application to the secretary. Amount of deposit required on booking, 10s. 250yds. from Midland Railway station.

The dates of local fairs vary.

Early closing day, Thursday; no market day.

### DEVIZES, Wilts.

Population, 6,532. Miles from London, 86.

TOWN HALL.—Manager, Mr. Chamberlains. Holding capacity: Number of persons, 300. Well lit by incandescent. Amount of printing required: About 250 circulars, 50 large bills, and 150 window bills. Terms for hiring: £3 3s. inclusive, no extras. Amount of deposit required on booking, 5 per cent. The hall is only let for concerts, lectures, dances, and meetings. Not large enough to erect a stage.

CORN EXCHANGE.—Manager, Mr. Chamberlains. Double license. Holding capacity: Number of persons, 1,200. Platform, 23ft. by 24ft. by 4ft. high. Gas light, incandescent. Amount of printing required: 250 circulars, 50 large bills, and 150 window bills. Terms for hiring Exchange, £3 13s. 6d. inclusive. Good dressing-rooms. One night only is advised generally.

Early closing day, Wednesday; market day, Thursday.



**DEVONPORT, Devon.**

Population, 70,437. Miles from London, 230.

**THEATRE METROPOLE.**—Proprietors, The (Devonport) Theatre Metropole Company; Manager, Mr. Geo. S. King; Musical Director, Mr. E. Graham Dunstan; Scenic Artist, Mr. H. Pedgeon. Full dramatic license. Holding capacity: Number of persons, 1,500 (about); amount, £70. Proscenium opening, 27 ft.; stage, 60 ft. wide and 24 ft. deep; 18 ft. flats; fly, all cloths. Gas and electric light. Amount of printing required, 1,000 sheets walls, 600 d.c. lithos. Usual matinee day, Saturday. Time of band rehearsal, 1.15 p.m. Best bookings of the year: *Owen pantomime, Aladdin (run), The Christian, Her Love Against the World, The Bondman, Still Alarm, Two Little Fagabonds, Why Men Love Women*, etc. Early closing day, Wednesday; market days, Tuesday, Thursday, and Saturday.

**RECOMMENDED APARTMENTS.**

Mrs. Parsons, 23, St. Aubyn Street.—2 front sitting-rooms, 2 bedrooms, 2 combined rooms.

**DEWSBURY, Yorks.**

Population, 28,060. Miles from London, 182.

**THEATRE ROYAL.**—Proprietors, The Northern Theatres Co., Limited; Manager, Mr. J. Herbert Asquith; Musical Director, Mr. J. Field; Scenic Artist, Mr. F. Venimore. Full license. Electric light. Time of band rehearsal, 1 p.m.

**VICTORIA HALL.**—Manager, Mr. H. Ellis, the Town Clerk, Town Hall, Dewsbury. Fully licensed. Holding capacity: Number of persons, about 1,100. No proscenium. Electric light; gas is connected. Terms for hiring: May to September, inclusive, 15 guineas; October to April, inclusive, 18 guineas per week; matinees, 1 guinea each extra. Amount of deposit required on booking: 2 guineas for one week's booking.

Early closing day, Tuesday; market days, Wednesday and Saturday.

Agent.—M.H.A.R.A.: T. W. Foster, Man and Saddle Hotel.

**DONCASTER, Yorks.**

Population, 28,932. Miles from London, 150.

**GRAND THEATRE AND EMPIRE.**—Managing Director, Mr. J. W. Chapman. Double license. Holding capacity: Number of persons, 1,600; amount, over £100. Stage measurements: 32 ft. deep, 75 ft. wide; proscenium opening, 26 ft. Electric light. Time of band rehearsal, 1 p.m. Usual matinee day, Saturday.

**GUILDHALL.**—Manager, Mr. Chas. Hanson, Borough Accountant, Mansion House, Doncaster. Dramatic license has to be specially obtained. Holding capacity: Number of persons, 600. Dimensions of Large Hall: Length, 62ft.; breadth, 40ft.; floor to ceiling, 30ft. Platform: Length, 30ft.; breadth, 10ft.; platform to ceiling, 26ft. Electric light. Terms for hiring: Panoramas, etc., £3 3s. per night; concerts, £2 2s. per night. Amount of deposit required on booking: 20 per cent. All cinematograph machines must be provided with a fire-proof screen.

**CORN EXCHANGE.**—Manager, Mr. Chas. Hanson, Borough Accountant, Mansion House, Doncaster. Dramatic license has to be specially obtained. Holding capacity: Number of persons, 1,600. Dimensions of hall: 80ft. by

85ft.; orchestra platform. Electric light. Terms for hiring: One night, £5 10s.; subsequent nights, £4. Amount of deposit required on booking: 20 per cent. Glass roof, cannot be artificially darkened.

Dates of local fairs: September race week, September 8, 9, 10, and 11, 1908; statutes, second or third week in November (actual date not fixed).

Wool Market usual place for travelling shows. Alfresco concerts are held on the Hexthorpe Flatts during summer months.

Early closing day, Thursday; market days, Thursday and Saturday.

Medical Officer.—A.A.: Dr. P. B. Mackay, 7, Hallgate.

Agent.—M.H.A.R.A.: Geo. Guest, Nag's Head.

**DORCHESTER, Dorset.**

Population, 9,548. Miles from London, 138.

**CORN EXCHANGE.**—Manager, Mr. George Mitchell. Double license. Holding capacity: Number of persons, 700. Depth and width of stage, 21ft. by 30ft. Lighted by gas. Terms for hiring: £3 3s. first night; £1 11s. 6d. each succeeding night. Amount of deposit required on booking, £1. Gas as per metre; heating and cleaning extra.

Early closing day, Thursday; market days, Wednesday and Saturday.

**DORKING, Surrey.**

Population, 7,670. Miles from London, 26.

**PUBLIC HALL.**—Manager, Mr. Geo. Gardiner. Has dramatic license. Holding capacity: Number of persons, 500. Depth and width of stage: 15ft. by 27ft.; proscenium, 22ft. opening, and scenery at half for hire separately. Electric light. Terms for hiring: One night, £3 5s. for theatricals; £3 3s. for entertainment. Amount of deposit required on booking, £1.

Early closing day, Wednesday; market day, Thursday.

**DOUGLAS, I.O.M.**

Population, 20,000. Miles from London, 286.

**GRAND THEATRE.**—Proprietors, Grand Theatre Co., Limited; Manager, Mr. Alfred Hemming; Acting-Manager, Mr. T. R. Wood; Secretary, Mr. Jas. Buck, 30, Brown Street, Manchester. Dramatic license. Holding capacity: Number of persons, 2,500; amount, £200. Stage measurements: Opening, 27ft. and 45ft.; depth, 45ft. by 60ft.; wings, 18ft. Lighted by gas. Amount of printing required: 1,000 sheets for posting, 600 sheets for windows, 10,000 throwaways. Matinees on wet days. Best dates of the year, June to October.

**GAIETY THEATRE.**—Proprietors, The Palace and Derby Castle, Limited; Manager, Mr. Charles Fox, jun.; Acting Manager, Mr. George Gray; Musical Director, Mr. F. C. Poulter; Scenic Artist, not permanent. License: No restrictions, except that no liquor license. Holding capacity: Number of persons, 2,408; amount, £220. Stage: 55ft. wide by 60 ft. deep; proscenium opening 28 ft. Gas and electric light. Amount of printing required, 1,000 sheets and 500 window lithos. Matinees, wet days. Time of band rehearsal, 11 a.m.

**HIPPODROME.**—Director and Manager, Mr. Fred J. Connor.



**PALACE THEATRE.**—Proprietors, Palace and Derby Castle, Limited; Manager, Mr. Chas. Fox, jun.; Acting Manager, Mr. Arthur Brittain; Musical Director, Mr. Harry Wood. Gas and electric light.

**DERBY CASTLE.**—Proprietors, Palace and Derby Castle, Limited; Manager, Mr. Chas. Fox, jun.; Acting Manager, Mr. Alfred Kelly; Musical Director, Mr. Harry Wood. Gas and electric light.

**NEW EMPIRE.**—Manager, Mr. Charles Elderton.

Population, in season, 80,000 average. Buxton's Pierrot Village; alfresco concerts, Douglas Head (Chas. Dare) and Harris promenade, both let by town council; Ouchan Head (Adeler and Sutton). No portables. Season, Whitsuntide to end September. All places closed winter.

Medical Officers.—A.A.: Dr. G. H. Horne (dental), 1, Mount Pleasant, Finch Road; Dr. E. Marshall, 46, Loch Promenade; Dr. Ferguson, 2, Kingswood Grove. A.U.: Drs. Horne and Marshall, as above. M.H.A.R.A.: Dr. Marshall, as above.

Agent.—M.H.A.R.A.: Redmond, Central Hotel, Broadway.

#### RECOMMENDED APARTMENTS.

Dowson's, Theatre Royal Hotel, Wellington Street.—8 bedrooms, 2 dining-rooms.

Mrs. Rice, 25, Demesne Road.—2 sitting-rooms, 15 bedrooms, 1 combined.

#### DOVER, Kent.

Population, 41,794. Miles from London, 78.

**THEATRE ROYAL.**—Proprietors, the Dover Theatres, Limited; Manager, Mr. Frederick C. Dew; Musical Director, Mr. John Cartmell; Scenic Artist, Mr. William Hobbs. Double license. Holding capacity: Number of persons, 1,000; amount, £80. Stage measurements, 23ft. by 50ft.; opening, 25ft. Electric light. Amount of printing required, 500 sheets. Usual matinée day, Saturday. Time of band rehearsal, 12 noon. This house has been purchased by a music hall syndicate, and will open February 8, 1908, with variety.

**PALACE.**—Proprietors, The Vaudeville Syndicate; Manager, Mr. Fred Holt.

**TOWN HALL.**—Proprietors, The Corporation; Manager, the Town Clerk. Music and dancing license. Holding capacity: Number of persons, about 1,000. Platform (with organ over): 30ft. 6in. by 11ft. 9in. by 3ft. 2in.; movable extension. Gas and electric light. Terms for hiring: First night, £4 4s.; subsequent nights, £3 3s. Amount of deposit required on booking: £1 per night.

Early closing day, Wednesday; market day, Saturday.

Medical Officer.—A.A.: Dr. J. Baird, 2, Cambridge Terrace (hours 1.30-2.30). A.U.: The same. M.H.A.R.A.: The same.

A.U. Agency: Mr. Newman, Dover Castle Hotel.

#### DOVERCOURT, Essex.

Population, 3,894. Miles from London, 70.

**ALEXANDRA HALL.**—Manager, Mr. A. H. Thiem. Concert or theatrical party. Accommodates 500. Stage fitted with electric head and foot lights, also scenery, etc. Good dressing room, piano, and every facility for small comedy.

Early closing day, Wednesday.

#### DOWLAIS, Glam.

Population, 17,142. Miles from London, 184.

**ODDFELLOWS' HALL.**—Secretary, Mr. Isaac Edwards. Dramatic license. Holding capacity: Number of persons, 1,200. Amount varies with price of seats. Proper stage. Electric light. Terms for hiring: 45s. first day, 35s. each succeeding day. Amount of deposit required on booking, £1.

Early closing day, Thursday; market day, Saturday.

#### DOWNHAM MARKET, Norfolk.

Population, 2,472. Miles from London, 97.

**TOWN HALL.**—Manager, Mr. Fredk. Wm. Coulson. Double license. Holding capacity: Number of persons, 600; amount, £20 to £30. Stage, 13ft. by 33ft., can be enlarged to 17ft. by 33ft. Lighted by gas. Terms for hiring, one night, 31s. 6d.; two, 52s. 6d.; three, 63s. Amount of deposit required on booking, 21s. Winold Fair, about February 28.

Early closing day, Wednesday; market day, Friday.

#### DOWNPATRICK, Co. Down.

Population, 3,132. Miles from Dublin, 123.

**ASSEMBLY HALL.**—Apply Estate Office, Downpatrick. Holding capacity: Number of persons, 600; amount, £35. Platform, 36 ft. by 11 ft. Lighted by gas. Terms for hiring: 22s. first night, 17s. every succeeding night (and gas as per consumption). Amount of deposit required on booking: £8.

Fair every first Tuesday in month. Fair Green available for circuses and outdoor shows.

Early closing, Thursday; market, Saturday.

#### DROITWICH, Worcester.

Population, 4,201. Miles from London, 125.

**SALTERS' HALL.**—Manager, Mr. J. H. Hollyer. Corbett Estate Office, Droitwich. Has dramatic license. Holding capacity: Number of persons, 500. Stage, 16ft. by 26ft. by 4ft. 6ins. high. Lighted by gas. Terms for hiring: One evening, £2 5s.; two, £3 10s.; three, £4 15s. Amount of deposit required on booking, £1. Application for use of hall to be accompanied by particulars of entertainment for which required.

No local fairs.

Site available for portables, alfresco concerts, and circuses, field belonging to Mrs. Meades, Great Western Hotel.

Early closing day, Thursday; market day, Friday.

#### DUBLIN.

Population, 289,108.

**THEATRE ROYAL.**—Proprietors, The Dublin Theatre Company, Ltd.; Manager, Mr. George Farrington; Musical Director, Mr. John Moody; Scenic Artist, Mr. B. W. Kinninmont. Licensed under Royal Letters Patent. Stage capable of presenting the largest London productions. Electric light. Usual matinée day, Saturday.

**GAIETY THEATRE.**—Lessees, Gunn Gaiety, Dublin, Limited; Managing Director, Mrs. Michael Gunn; General Manager and Secretary, Mr. Charles Hyland; Musical Director,

Mr. W. S. Nabarro; Scenic Artist, Mr. James Hicks. License, Royal Letters Patent. Holding capacity: Number of persons, 2,000. Electric light. Usual matinée day, Saturday.

**EMPIRE PALACE THEATRE.**—Proprietors, Star Theatre of Varieties, Limited; Manager, Mr. George H. Marsh; Musical Director, Mr. Harry Baynton. Music and dancing license. Holding capacity: Number of persons, 2,500. Stage measurements, 34ft. by 32ft. Electric light. Time of band rehearsal, 1 p.m. Usual matinée day, Saturday, 2.30. Bars the Tivoli, Dublin.

**TIVOLI THEATRE OF VARIETIES.**—Proprietors, Messrs. Dublin Tivoli Theatre Company; Manager, Mr. Charles M. Jones; Acting-Manager, Mr. H. A. Murphy; Musical Director, Mr. E. J. Taylor. Time of band rehearsal, 1 p.m. Monday.

**QUEEN'S THEATRE.**—Closed.

Halls in Dublin suitable for picture shows or occasional dramatic entertainments:—

**ABBEY THEATRE.**—Seating accommodation for about 300.

**ROTUNDA.**—There are two rooms here—one the "Round Room" (very large), the other "The Pillar Room," which is much smaller.

**ANTIENT CONCERT ROOMS.**—There are also two rooms here—a large and small one.

**MOLESWORTH HALL.**—Holds about 200 or 300.

In Kingstown (7 miles distant) there are:—

**PAVILION.**—Fine new building.

**TOWN HALL.**—Also fine large room.

Medical Officers.—A.A.: Dr. J. Lentaigne, 5, Upper Merrion Street. 'Phone, 732. At home, 3-4, Saturdays, by appointment. Dr. J. D. Pratt, 25, Lower Fitzwilliam Street. Dr. G. S. Stritch, 17, North Gorges Street. 'Phone, 103 V. A.U.: Drs. Stritch and Pratt, as above. M.H.A.R.A.: Dr. Pratt, as above.

Agent.—A.U.: J. Behan, 80 and 81, Dame Street. M.H.A.R.A.: The same.

#### RECOMMENDED APARTMENTS.

Mrs. Maguire, 54, Lower Mount Street.—Double and single bed and sitting-rooms.

#### DUDLEY, Worc.

Population, 48,733. Miles from London, 120.

**OPERA HOUSE.**—Proprietor and Manager, Mr. J. Maurice Clement; Acting-Manager, Mr. J. W. Tilley; Musical Director, Mr. Arthur Greaves; Scenic Artist, Mr. Ernest Williams. Full license. Holding capacity: Number of persons, 2,000; amount, £123. Proscenium opening, 26ft.; rail to rail, 30ft.; depth, 36ft.; width, 73ft.; stage to rail, 21ft.; stage to grid, 50ft. Gas and electric light. Amount of printing required: 600 sheets for walls, 500 for windows. Matinée day, Bank Holidays only. Time of band rehearsal, 1 p.m. Season, August until Whitsuntide.

**EMPIRE PALACE.**—Managing Director, Mr. Fred H. Anderson, Northampton; Musical Director, Mr. A. E. Cooper. Electric light. Time of band rehearsal, 12 noon.

**PUBLIC HALL.**—Manager, Mr. Wm. Pearson. Double license. Holding capacity: Number of persons, 800. Portable stage, 40 ft. by 24 ft. Gas and electric light. Terms for hiring: One night, £2 2s.; two nights, £3 12s.; three nights, £5 2s.; each additional night, £1 1s. Scenery can be hired. Amount of deposit required on booking, 25 per cent.

Early closing day, Wednesday; market day, Saturday.

Medical officers.—A.A.: Dr. E. A. Dando, Dixon's Green; A.U.: The same.

Agent.—A.U.: J. Golcher, Seven Stars Hotel. M.H.A.R.A.: The same.

#### RECOMMENDED APARTMENTS.

Mrs. Ashwin, 10, Price Street.—2 sitting-rooms, 3 bedrooms; combined; piano.

#### DUDLEY PORT, Staffs.

Miles from London, 120. Miles from Birmingham, 7.

**ALHAMBRA THEATRE.**—Proprietor and Manager, Mr. Douglas C. Phelps.

#### DUMFRIES, Dumfriesshire.

Population, 17,081. Miles from London, 332.

**THEATRE ROYAL.**—Proprietor and Manager, Mr. W. Payne Seddon; Acting-Manager, Mr. A. L. Bacon; Musical Director, Mr. F. Hume; Scenic Artist, Mr. S. Collier, junior. Restricted license. Holding capacity: Number of persons, 750; amount, £50. Stage measurements: 22ft. deep by 36 ft. wide; proscenium, 24ft. opening. Lighted by gas. Usual matinée day, Wednesday. Booked first three days of week only, in conjunction with Hawick.

**MECHANICS' HALL.**—Hallkeeper, Mr. W. A. Heddlleston.

**DRILL HALL.**—Large. Suitable for concerts, carnivals, etc.

Residential and industrial population; chief industries are large woollen mills and hosiery factories.

Town is sometimes visited by portables, but not often. No difficulty in getting license. Sites of ample dimensions are easily obtainable for alfresco concerts, circus pitches, etc.

The principal fair of the year is the Rood Fair, held in the last week of September. Horse and hiring fairs are held at stated dates throughout the year, but they only occupy one day. Hours from 10 a.m. to 4 p.m.

Dumfries (The Queen of the South), created a Royal Burgh in 1190. Numerous places of interest in town and locality. Bowling greens and golf links; good hotel accommodation.

Dumfries is 33 miles from Carlisle, and there are ample railway facilities for reaching Glasgow, Edinburgh, and the North, or English towns.

No early closing day; market day, Wednesday.

#### DUNDALK, Louth.

Population, 13,067. Miles from Dublin, 54.

**TOWN HALL.**—Manager, Mr. M. Comerford, Town Clerk. Double license. Holding capacity: Number of persons, 1,000. Amount, £60. Good permanent stage and fittings. Stage 44ft. by 25ft.; proscenium height, 25ft.; width, 26ft.; ceiling height, 35ft. Lighted by gas. Terms for hiring: One night, £3 10s.; two nights, £6; three nights, £8; each extra night, £2. Amount of deposit required on booking, £2.

This is one of the largest provincial towns in Ireland, and is situate midway between Dublin and Belfast on main line.

Splendid fair green, suitable for circuses, alfrescoes, roundabouts, etc. Rent on application.

Market, Monday.



**DUNDEE, Forfar.**

Population, 163,535. Miles from London, 478.

**HER MAJESTY'S THEATRE.**—Proprietors, Robert Arthur Theatres Co., Limited; Managing Director, Mr. Robert Arthur; Acting-Manager, Mr. Louis Karpe; Musical Director, Mr. H. E. Loseby. Full license. Holding capacity: Number of persons, 1,200. Gas and electric light. Amount of printing required: 1,000 sheets, 1,000 window, 1,000 circulars, etc. Matinée day, Saturday. Time of band rehearsal, 11 a.m.

**PALACE THEATRE.**—Proprietor, The United County Theatres, Limited; Acting-Manager, Mr. S. McIntosh; Musical Director, Mr. G. Mundell. Double license. Holding capacity: Number of persons, 2,000. Proscenium opening, 32ft. by 26ft.; depth of stage, 38ft.; width, 47ft. Gas and electric light. Time of band rehearsal, 1 p.m. Matinée day, Saturday. Bars Gaiety and Empire, Dundee.

**EMPIRE THEATRE.**—Lessee, Mr. R. A. P. Williams; Manager, Mr. Frank Percival.

**GAILEY THEATRE.**—Proprietors, New Gaiety Theatre Co., Limited; Lessee and Manager, Mr. R. A. P. Williams.

Early closing day, Wednesday; market days, Tuesday and Friday.

Medical Officer: A.A., Dr. Wm. Gorrie, 12, King Street; A.U., The same.

Agent: A.U., J. W. Wallace, George Hotel, Castle Street; M.H.A.R.A., The same.

**RECOMMENDED APARTMENTS.**

Mrs. J. Petrie, 9, Kinnaird Street.—1 bedroom, 1 combined or sitting-room, 1 double bedroom.

Mrs. Tyrie, 13, Kinloch Street.—1 sitting-room, 2 bedrooms, 1 combined room.

**DUNFERMLINE, Fife.**

Population, 25,250. Miles from London, 435.

**OPERA HOUSE.**—Proprietor and Manager, Mr. W. E. Potts; Musical Director, Mr. Harry Manton; Scenic Artist, Mr. Robt. Wood. Dramatic license with early doors. Holding capacity: Number of persons, 1,500; amount, £103; ordinary doors, £70. Proscenium opening, 24ft. footlights; to back wall, 31ft.; height of proscenium, 20ft.; can fly 18ft. cloth; fly floor, 19ft. clear. Lighted by gas. Matinée day, Saturday. Time of band rehearsal, 11 a.m.

Early closing day, Wednesday; market day, Tuesday.

**DUNGANNON, Co. Tyrone.**

Population, 3,812. Miles from Dublin, 153.

**FORESTERS' HALL.**—Secretary, Mr. Francis Woods. Double license. Holding capacity: Number of persons, 700. Proper stage, 33ft. by 16ft. Lighted by gas. Terms for hiring: £1 per night, £4 10s. per week. Amount of deposit required on booking, £1. Hall in central position and attended by all classes.

**ST. GEORGE'S HALL.**—Manager, Mr. J. C. Simpson. Holding capacity: Number of persons, 500. Amount, £32 10s. has been taken. There is a platform, 24ft. by 12ft. Lighted by Lucas gaslights. Amount of printing required: 100 posters, 1,000 handbills. Terms for hiring: Single night, £2; weekly, £5. Amount of deposit required on booking, £1.

Market days, Thursdays.

**DUNGARVAN, Co. Waterford.**

Population, 5,263. Miles from Dublin, 189.

**TOWN HALL.**—Managers, Dungarvan Urban District Council. Holding capacity: Number of persons, 800. Stage measurements: 30ft. by 15ft. Lighted by gas. Terms for hiring: £4 15s. per week. Cash in advance.

Dates of local fairs, third Tuesday and Wednesday each month.

**DUNMOW, Essex.**

Population, 3,027. Miles from London, 42.

**TOWN HALL.**—Manager, Mr. W. B. Clapham. Hall attendant, Mr. Saunders, Star Hill, Dunmow, to whom communications can be addressed, and who will arrange for bill-posting. Has dramatic license. Holding capacity: Number of persons, about 230. Stage, 18ft. by 10ft., can be enlarged. Lighted by gas. Terms for hiring: £1 for one night and 2s. 6d. for attendant; each subsequent night 15s. and 1s. 6d. for attendant. Amount of deposit required on booking, 10s.

Early closing Day, Wednesday; market day, Tuesday.

**DUNS, Berwickshire.**

Population, 2,606. Miles from London, 357.

**VOLUNTEER HALL.**—Manager, Sergeant-Major W. Wright. No dramatic license. Temporary license to be obtained. Holding capacity: Number of persons, 800. Amount £30 to £35. Stage, 19 ft. by 34 ft.; no proscenium. Lighted by gas. Terms for hiring: 65s. inclusive. Amount of deposit required on booking, £1.

Date of local fair: Spring Hiring Fair, January 1, first Tuesday in March annually.

Early closing day, Tuesday; market day, Wednesday.

**DUNSTABLE, Beds.**

Population, 5,157. Miles from London, 36.

**CORN EXCHANGE.**—Manager, Mr. George Baldock. Dramatic license. Holding capacity: Number of persons, 450. Platform, 14ft. by 11ft., projecting ditto, 23ft. by 8ft.; moveable platform, 5ft. 6in., 1s. 6d. per foot extra. Lighted by gas. Terms for hiring: Dramatic, 30s. first night; each night after, 25s. Amount of deposit required on booking, £1. No scenery or footlights. The rent must be paid in advance at the time of engagement. Hall is let subject to the plait and corn markets being held on Wednesdays.

Early closing day, Thursday; market day, Wednesday.

**DURHAM.**

Population, 15,500. Miles from London, 250.

**ASSEMBLY ROOMS THEATRE.**—Proprietor and Manager, Mr. T. Rushworth; Musical Director, Mr. J. W. Pinchen. Full dramatic license. Holding capacity: Number of persons, 700. Stage measurements, depth, 30ft.; width, 26ft.; proscenium opening, 17ft. 6in. by 17ft. 6in. Electric light. Amount of printing required: 300 sheets for walls, 300 window lithos. Band rehearsal, 5 p.m. Season, October to Easter.

**NEW DRILL HALL.** Gilesgate.—Manager, Sergeant-Major J. Hornsby. Double license. Holding capacity: Number of persons, 1,000



Stage measurements: Proscenium, 24 ft. by 11 ft. 6 ins. Stage, 45 ft. by 17 ft., and can be made smaller if required. Gas and electric light. Terms for hiring: Pictures, £11 per week (light extra); theatricals £3 10s. per night, or £14 per week (6 days). Amount of deposit required on booking, £3, and remainder before opening.

Early closing day, Wednesday; market day, Saturday.

### EARLESTOWN, Lancs.

Population, 9,020. Miles from London, 187.

**TOWN HALL.**—Manager, Mr. C. Cole. Double license. Holding capacity: Number of persons, 700; amount, £80 to £40. Depth and width of stage: 35ft. by 14ft., height from stage to roof 27ft.; no proscenium. Lighted by gas. Terms for hiring: One night, £3; three nights, £5; six nights, £8. Amount of deposit required on booking, £1.

Date of local fairs, May 17. Market ground for portables, and also piece of ground adjoining market.

Early closing day, Thursday; market day, Friday.

### EASTBOURNE, Sussex.

Population, 43,344. Miles from London, 65

**DEVONSHIRE PARK THEATRE.**—Proprietors, Devonshire Park and Baths Co., Limited; Managers, Messrs. Murray King and Clark; Acting-Manager, Mr. Charles Clark; Musical Director, Mr. A. Sommerlad. Stage measurements: Opening, 25ft.; depth, 25ft.; wall to wall, 50ft.; fly, 16ft.; stage to fly floor, 20ft. Electric light. Amount of printing required: 3 24-sheet, 6 18-sheet, 4 16-sheet, 4 12-sheet, 30 6-sheet, 200 d.c. lithos, 150 d.c. letterpress, 1,000 circulars, 2,000 throwaways, 50 booking cards. Usual matinée days, Wednesday and Saturday. Band rehearsal, 11 a.m.

**HIPPODROME.**—Proprietor, Mr. Sydney W. Winter; General Manager, Mr. Harry Day; Resident Manager, Mr. Chas. Howard; Musical Director, Mr. W. H. Ash. Full license. Usual matinée day, Saturday, 2.30. Band rehearsal, 2 p.m.

**PIER.**—Manager, Mr. Geo. Hayes.

The Corporation lease two entertainment sites on the foreshore, application for which must be made to the town clerk, Mr. H. West Fovargue. Circus pitches are becoming more and more difficult to obtain, but Mr. H. W. Fellows (the manager of the Eastbourne Billposting and Advertising Co.) should be applied to by circus managers wishing to visit the town.

Early closing day, Wednesday.

Medical Officers.—A.A.: Dr. K. Frazer, Upton Lodge, Devonshire Place; Dr. G. Phillips, 15, Hartfield Square; Dr. R. Howie, Clapham House, Seaside; J. Fletcher, Esq. (dental), 3, Pevensey Road. A.U.: Drs. Howie, Frazer, and Phillips, as above. M.H.A.R.A.: Dr. Frazer, as above.

Agent.—A.U.: Mrs. Webb, Devonshire Hotel, Seaside Road. M.H.A.R.A.: The same.

### RECOMMENDED APARTMENTS.

Mrs. Lucy Hales, 119, Tideswell Road.—2 sitting-rooms, 4 bedrooms, 1 combined room.

Mrs. E. Hope, 14 Royal Parade.—2 sitting-rooms, 8 bedrooms; bath; piano.

### EAST DEREHAM, Norfolk.

Population, 5,545. Miles from London, 126.

**THEATRE ROYAL.**—Vacant. Restricted license. Holding capacity: Amount, £27 10s. Small stage. Lighted by gas.

**CORN EXCHANGE.**—Manager, Mr. Henry Thomas Precious. Double license. Holding capacity: Number of persons, over 800; amount, £35 to £40. Movable stage, 24ft. by 30ft.; hall, 70ft. by 50ft. clear; height, 30ft. Lighted by gas (incandescent). Terms for hiring: 30s. first night, 15s. each successive night. Amount of deposit required on booking, 10s. one night, 20s. longer period.

Sites available for portables, alfresco concerts, and circuses, Repository Ground.

Early closing day, Wednesday; market day, Friday.

### EASTLEIGH, Hants.

Population, 9,317. Miles from London, 73.

**THE INSTITUTE.**—Manager, Mr. G. A. Purkese. Double license. Holding capacity: Number of persons, 500; amount, £20, at 2s., 1s., 6d. Stage depth, 14ft., with extension 20ft.; width, 20ft., with extension 23ft. Lighted by gas. Terms for hiring: 25s. per night; for three nights, £3 3s. Amount of deposit required on booking, 50 per cent.

Early closing day, Wednesday; no market day.

### EBBW VALE, Mon.

Population, 20,994. Miles from London, 162.

**CENTRAL HALL** (late King's Theatre).—Let for fit-ups, concerts, etc. Apply, the Manager.

**THE OLD MARKET HALL.**—Also let for fit-ups, etc., but not available on Saturdays, owing to local market.

Ebbw Vale is a thriving district. It is an industrial centre, dependent upon the collieries and vast steel and iron works, the property of the Ebbw Vale company. The Miners' Federation have constructed a new workmen's hall, which will be completed early in January or February. The interior will be on the theatre principle, with two galleries. It is the intention of the committee to apply for a music and dramatic license. The one advantage Ebbw Vale has over other towns of the same character is that the company pay all wages weekly. The Bridge End field is the recognised pitch for circuses, shows, and exhibitions, and there is generally a portable theatre there. The difficulty about securing licenses for portables has been removed. There is also a large recreation ground available for shows, fairs, roundabouts, etc., but it is held by the District Council, and a high rent is charged.

Early closing day, Wednesday; market day, Saturday.

### ECCLES, Lancs.

Population, 34,369. Miles from London, 187.

**CROWN THEATRE.**—Proprietors, Messrs. W. H. Broadhead and Son; Manager, Mr. Percy B. Broadhead; Musical Director, Mr. Fred Heck; Scenic Artists, Messrs. T. C. Daly and E. Leigh. Stage measurements, 45ft. by 40ft. Gas and electric light. Usual matinée day, Monday, 2.30. Time of band rehearsal, 11 a.m.

Eccles comprises Eccles, Patricroft, Moston, and Winton, the population of which is about 38,000. It is both residential and industrial.

There are three large cotton spinning mills in the town, also Naysmiths' and other foundries. The town is not visited by portables. Date of local fair is the first Friday after August 25. Sites for alfresco concerts, etc.: Good ones in the main thoroughfares are practically impossible to get, the opposition would be great, and success very doubtful.

Early closing day, Wednesday.

### ECCLESHALL, Staffs.

Population, 3,799. Miles from London, 139.

**TOWN HALL.**—Managers, Messrs. Middleton, Norris, and Wynne, solicitors, Eccleshall. Holding capacity: Number of persons, 200. Platform. Lighted by gas. Terms for hiring, 30s., payable on day of performance.

### EDINBURGH.

Population, 316,837. Miles from London, 396.

**THEATRE ROYAL.**—Proprietors, Howard and Wyndham, Limited; Manager, Mr. F. W. Wyndham; Acting-Manager, Mr. William Whitehead. Full license. Gas and electric light. Usual matinée day, Saturday.

**LYCEUM THEATRE.**—Proprietors, Howard and Wyndham, Limited; Manager, Mr. George T. Minshull; Musical Director, Mr. George Burnley; Scenic Artist, Mr. Stanley Schutter. Full license. Gas and electric light. Usual matinée day, Saturday.

**KING'S THEATRE.**—Proprietors, The Edinburgh Construction Co., Limited; Manager, Mr. Amand Mascard; Musical Director, Mr. E. Wright. Dramatic license. Holding capacity: Number of persons, 2,500. Gas and electric light. Time of band rehearsal, 11 a.m. No matinée day.

**EMPIRE THEATRE.**—Proprietors, Moss's Empires, Limited; Managing Director, Mr. Oswald Stoll; Acting-Manager, Mr. Horace Cole. Music and dancing license.

**ALHAMBRA.**—Proprietors, John Lackie and Company; General Manager, Mr. Ventom Swift; Musical Director, Mr. George Taft. Holding capacity: Number of persons, 1,200. Stage measurements: Depth, 25ft.; width, 41ft.; proscenium, width, 26ft. 6in. by 18ft. (height). Electric light. Time of band rehearsal, 11 a.m. No matinée. Bars King's Theatre, Theatre Royal (when variety), and Empire.

**GRAND THEATRE.**—Proprietress, Miss Audrey Appleby. Holding capacity: 3,000.

**OPERETTA HOUSE.**—Manager, Mr. Tom Ellis.

**QUEEN'S HALL.**—Dramatic license, and holds nearly 1,000.

**COOKE'S CIRCUS.**—Proprietor, Mr. J. H. Cooke.

**WAVERLEY MARKET.**—Proprietors, Moss's Empires, Limited.

Early closing day, Thursday; market day, Wednesday.

Medical officers.—Dr. J. M. Brown, 9, Walker Street; N. L. Stevenson, Esq. (dental), 7, Alva Street; Dr. J. M. Farquharson, 2, Coates Place (phone, 62988; hours, 2-4); Dr. J. Burnett, 6, Glengyle Terrace; Dr. R. J. Johnson, 1, Buccleuch Place (phone 94x; hours, 2-3 and 6.30-7.30). A.U.: Dr. Farquharson, as above; (ear, nose, and throat). M.H.A.R.A.: Dr. Johnson, as above.

Agency.—A.U.: The Abbotsford Bar, 3 and 5, Rose Street. M.H.A.R.A.: The same.

### RECOMMENDED APARTMENTS.

Mrs. Freeman, 89, Grove Street.—Sitting-room, double bedroom, combined room.

Mrs. Henry, 7, Grindlay Street.—1 combined room, 1 bedroom.

Mrs. Sutherland, 19, Montgomery Street.—Bedroom, and sitting-room; bath; piano.

### EDMONTON, Middlesex.

Population, 46,899. Miles from London, 9.

**NEW THEATRE ROYAL.**—Proprietor, Mr. Joseph Lewis Samuel Moss; Manageress, Mrs. A. H. B. Moss; Acting-Manager, Mr. Leslie J. Moss; Musical Director, Mr. Arnold J. Moss. Double license. Full excise. Holding capacity: Number of persons, 1,000; amount, £40. Stage, about 40ft. by 40ft.; proscenium opening, about 24ft. by 24ft. Lighted by gas. Amount of printing required, 450 sheets walls and 200 window lithos. Time of band rehearsal, 6 o'clock p.m., Mondays. Smoking is permitted in the auditorium whether drama or variety is being presented.

**TOWN HALL.**—Proprietors, Edmonton Urban District Council; Manager, Mr. William Francis Payne, Clerk. Double license. Licensed to hold 603. Stage depth, 20ft.; width, 37ft. 6ins. proscenium measurements, 37ft. 6ins. wide and 20ft. high. The hall has a dome-shaped roof. Lighted by gas. Electric light can be installed. Terms for hiring: Dramatic performances, £3 3s. for one night; £2 12s. 6d. per night for three nights; £2 2s. per night for six nights. Dances, £2 2s. per night. Concerts, £1 1s. Kinematograph shows, £3 3s. per day, including matinée. Amount of deposit required on booking; The full charge must be paid at the time of booking. Electric trams pass the door, and are convenient for conveying persons to and from the districts of Waltham Cross, Tottenham, and Stamford Hill.

Site available for circuses: The land at the rear of the Town Hall, which belongs to the Council, has been used for Sanger's circus on various occasions.

Early closing day, Thursday.

### EGHAM, Surrey.

Population, 11,895. Miles from London, 21.

**LITERARY INSTITUTE.**—Hon. Secretary, Mr. Henry W. Feltham. Dramatic license obtainable when required, 2s. 6d. Holding capacity: Number of persons, seat 300. Stage, 25ft. wide, 12ft. deep. Electric light. Terms for hiring, £1 1s. per night; theatrical performances, £1 10s. Amount of deposit required on booking, 10s.

**CONSTITUTIONAL HALL.**—Manager, Mr. W. H. Gardener. Double license. Holding capacity: Number of persons, 400; amount, £20 average. Stage depth, 16ft.; width, 33ft. Gas and electric light. Amount of printing required, £2. Terms for hiring: £2 2s. one night, £3 10s. two nights, £5 three nights, week £8 3s. Amount of deposit required on booking: 10s. one night, £1 two or more.

No local fairs. Sundry sites available for portables, alfresco concerts, and circuses.

Early closing day, Thursday; no market day.



**ELGIN, Elgin.**

Population, 7,799. Miles from London, 581.

**TOWN HALL.**—Caretaker, Mr. Alexr. Yeats. Holding capacity: Number of persons, 1,000. Amount £95. Stage, 32 x 32; proscenium, 25ft. wide. Lighted by gas.

Early closing day, Wednesday; market day, Friday. The town is visited by portables.

**ELY, Cambs.**

Population, 7,713. Miles from London, 72.

**PUBLIC ROOMS.** Proprietors, Ely Corn Exchange Co., Limited; Manager and Secretary, Mr. H. Archer. Dramatic license. Holding capacity: Number of persons, 500. Stage: 24ft. wide by 18ft. deep. Lighted by gas. Amount of printing required: Ordinary quantity. Terms for hiring: One night, £2 12s. 6d.; two nights, £4 4s.; three nights, £5 5s. Amount of deposit required on booking, £1.

**Local Fairs.**—Last Thursday, Friday and Saturday in May and October. Site for portables, Cattle Market; site for circuses, Camp Field.

Early closing day, Tuesday; market day, Thursday.

**ENFIELD, Middlesex.**

Population, 42,738. Miles from London, 10.

**BYCULLAH ATHENÆUM.**—Manager, Mr. J. R. Upton. Double license: Music, dancing, and stage plays. Holding capacity: Number of persons, large hall, 515; small hall, 150; amount, about £80 to £85. Proscenium opening, 18ft.; depth of stage, 21ft.; width, 40ft. Gas and electric light. Terms for hiring: Large hall only, one night, £3 3s.; two, £5 5s. Amount of deposit required on booking, £1.

Portable theatres visit the town.

Early closing day, Wednesday; market day, Saturday.

**ENNIS, Co. Clare.**

Population, 5,640. Miles from Dublin, 161.

**TOWN HALL.**—Manager, Mr. Michael J. Carmody. Double license. Holding capacity: Number of persons, 500. Amount, £30 or £40. Stage about 30ft. square. Lighted by gas. Terms for hiring: One night, £2; two nights, £3; three nights, £4; four nights, £4 10s.; five or six nights, £5. There are also about eight scenes in the hall which can be used free. Amount of deposit required on booking, half the amount.

There is a fair the first Monday in each month. There is a large yard at rear of hall, and a big fair green walled all round, suitable for circuses or portables and al fresco concerts.

Market, Saturday.

**ENNISCORTHY, Co. Wexford.**

Population, 5,648. Miles from Dublin, 80.

**THE ATHENÆUM.**—Apply the Hon. Secretary. Holding capacity: Number of persons, 500. Proper stage, 15ft. by 31ft. Lighted by gas. Terms for hiring: £2 one night; £3 10s. two; £5 three. Amount of deposit required on booking, one-third.

Site available for portables, al fresco concerts and circuses, Urban Council field, £2 2s. per day.

Market, Saturday and Thursday.

**ENNISKILLEN, Fermanagh.**

Population, 5,570. Miles from Dublin, 116.

**PUBLIC HALL.**—Proprietors, The Urban Council; Secretary, Mr. A. W. Ritchie. Market days, Tuesday and Thursday.

**EPSOM, Surrey.**

Population, 10,915. Miles from London, 14.

**PUBLIC HALL.** Holding capacity: Number of persons, 700. Depth and width of stage: 24 ft. by 16 ft., with proscenium and drop; full dressing-room accommodation. Electric lighting, heating, etc. Terms on application to the hall.

**KING'S HEAD ASSEMBLY ROOMS.**—Proprietor, F. J. Thayre. Telephone, 63 Epsom.

Early closing day, Wednesday.

**EPWORTH, Lincs.**

Population, 2,000. Nearest station, Crowle (6 miles).

**TEMPERANCE HALL.**—Manager, Mr. Fred Hill. No dramatic license or dancing. Holding capacity: Number of persons, 500. Stage, 20 ft. by 30ft. by 10 ft. Lighted by gas. Terms for hiring, 10s. per night. Amount of deposit required on booking, 5s.

Dates of local fairs, May 1 and the Thursday after October 21.

**ERITH, Leics.**

Population, 25,296. Miles from London, 14.

**PUBLIC HALL.**—Secretary, Mr. H. Keddell. Music and dancing license. Holding capacity: Number of persons, 400. Permanent stage, 18ft. by 30ft. (no scenery). Lighted by gas. Terms for hiring: £2 2s. per night, including gas; moderation for long bookings. Amount of deposit required on booking, 50 per cent.

Early closing day, Thursday; no market day.

**ESTON, Yorks.**

Population, 11,199. Miles from London, 252.

**ODDFELLOWS' HALL.**—Manager, Mr. Geo. W. Smith. Has dramatic license. Holding capacity: Number of persons, 600. Ordinary stage (no fit up). Lighted by gas. Terms for hiring: £3 per week, 12s. 6d. per night. Amount of deposit required on booking, 10s. Suitable for variety or dramatic company, and concerts.

Early closing, Wednesday.

**EVESHAM, Worc.**

Population, 9,101. Miles from London, 106.

**TOWN HALL.**—Proprietors, The Corporation; Manager, Mr. R. C. Mawson, Borough Surveyor. Dramatic license. Holding capacity: Number of persons, about 350. No proper stage; a platform tract or stage is erected as wanted, 28ft. by 18ft. and 2ft. 4in. high. Lighted by gas. Terms for hiring, 35s., not including erection of stage; a reduction is made on second and following nights. Amount of deposit required on booking, 10s.

**MERCHANTS' HALL.**—Has dramatic license. Seats about 500. Manager, Mr. R. C.



Mawson, Borough Surveyor. Extensive alterations are about to be made, and letting is practically suspended.

Local Fair.—Friday before Oct. 11. Public gardens are available for alfresco concerts.

Early closing day, Wednesday; market day, Monday.

### EXETER, Devon.

Population, 47,185. Miles from London, 171.

**THEATRE ROYAL.**—Lessees, The Exeter Theatre Co., Limited; Managing Director, Mr. Edward J. Domville; Acting-Manager, Mr. Percy M. Dunsford; Musical Director, Mr. S. Stowell. Full license. Holding capacity: Number of persons, about 1,300; amount, about £120. Stage measurements: Opening, 27 ft.; depth, 40 ft.; width, 52 ft. 6 ins. Electric light. Amount of printing required, about 500 sheets posting; ditto window. Usual matinée day, Friday. Time of band rehearsal, 1 p.m.

**VICTORIA HALL.**—Manager, Mr. M. J. Dunsford. Music and dancing license. Holding capacity: Number of persons, 1,500. Stage, 45ft.; depth, 15ft. in centre. Gas and electric light. Terms for hiring: Six nights, £24; matinées, £2 2s. each. Amount of deposit required on booking, 20 per cent.

**BARNFIELD HALLS** (large and small).—Manager, Mr. W. J. Codner. Holding capacity: Number of persons, large, 650; small, 150. Proper stage in large hall, 22ft. by 18ft. Electric light.

Early closing day, Wednesday; market day, Friday.

Medical Officers.—A.A.: Dr. C. E. W. Be'll, 17, West Southernhay; Dr. E. B. Steele-Perkins, 3, Wilton Place, St. James's.

#### RECOMMENDED APARTMENTS.

Mrs. E. J. Keeping, 17, Poltimore Terrace, Longbrook Street.—2 bedrooms, sitting-room, combine; piano.

Mrs. L. A. Pile, 3, St. Sidwell's Terrace, Longbrook Street.—1 sitting-room, 2 bedrooms; piano; bath.

### EXMOUTH, Devon.

Population, 10,485. Miles from London, 181.

**PUBLIC HALL.**—Secretary, Mr. H. W. Crews. Fully licensed. Holding capacity: Number of persons, 600. Proper stage, 45 ft. wide, 20 ft. deep; proscenium opening, 24 ft. (without wings). Gas included in rental; electric light for kinematographs extra. Terms for hiring: 1 night, £3 3s.; 2, £5 5s.; 3, £7 7s.; 6, £12 12s. Amount of deposit required on booking, 25 per cent.

#### PIER PAVILION.

Budleigh Salterton, Topsham, Lymptone, and Woodbury are all within a radius of five miles, and there are frequent trains.

Early closing day, Wednesday; market day, Saturday.

### FALKIRK, Stirling.

Population, 20,508. Miles from London, 411.

**GRAND AND OPERA HOUSE.**—Proprietor, Mr. R. C. Buchanan; Manager, Mr. Horace W. Ebbett; Musical Director, Mr. Henry Taylor. Full license. Smoking allowed all parts. Hold-

ing capacity: Number of persons, 2,200; amount, £123 at ordinary door prices, £156 at early door prices. Stage measurements: Depth, 32ft.; width, 58ft.; proscenium opening, 27ft. 6in.; fly floor, 21ft. 6in.; grid, 40ft. 6in. Electric light on stage. Gas and electric front of house. Amount of printing required, 1,000 sheets per week. Time of band rehearsal, 1 p.m. Best bookings of the year: *Spring Chicken*, *Mr. Popple*, *The Christian*, *Prince of Pilsen*, etc.

**TOWN HALL.**—Proprietors, the Corporation; Manager, Mr. Jas. Jarvie. Spacious hall, available for theatrical companies, picture shows, etc.

The principal town between Glasgow and Edinburgh. Is a good pitch for capable companies—musical preferred. The audiences are sympathetic. The population is residential and industrial, and goes over a radius of three miles. Ironfounding is the industry of the district. Money is always plentiful for good shows. The "feeling" fair is held half-yearly, in April and October, and merry-go-rounds and their accompaniments have a capital innings for a week. Portables have not been in the town for years. Alfresco concerts on the Falkirk Football Club grounds were remunerative last year.

Early closing day, Wednesday; market day, Thursday.

Medical Officer.—A.A.: Dr. J. Smith Schawfield. A.U.: The same.

### FALMOUTH, Cornwall.

Population, 11,789. Miles from London, 306.

**DRILL HALL.**—Manager, Mr. J. H. Lake. Double license. Holding capacity: Number of persons, 1,000. Stage, 30ft. by 21ft. Lighted by gas. Amount of printing required, 400 to 500 sheets. Terms for hiring: £3 3s., first night. Amount of deposit required on booking, 30s.

The recreation ground is available for portables, alfresco concerts, and circuses.

Early closing, Friday; market, Saturday.

### FARNWORTH, Lancs.

Population, 25,925. Miles from London, 189.

**QUEEN'S THEATRE.**—Proprietor, Mr. T. Morton Powell; Manager, Mr. T. Morton Powell; Acting-Manager, Mr. Arthur Garner; Secretary, Mr. J. Mason; Scenic Artist, Mr. W. Hamilton. Holding capacity: Number of persons, 2,000; amount, £100. Stage measurements, 50ft. deep, 60ft. wide, 21ft. fly floor, 45ft. to grid, opening 27ft. Electric and gas. Full plant. Amount of printing required, 900 walls, 600 windows, 250 D.C.'s. Time of band rehearsal, 11 a.m.

Early closing day, Wednesday; market days, Monday and Saturday.

### FERNDALE, Glam.

Miles from London, 194.

**TUDOR THEATRE.**—Manager, Mr. L. Major Hornsey. Dramatic and music and dancing license. Holding capacity: Number of persons, 1,000; amount, £50. Proper stage, 20ft. opening, 33ft. from wall to wall. Lighted by gas.

Amount of printing required, 300 sheets posting, 200 lithos for windows. Terms for hiring, sharing.

Early closing day, Thursday; market day, Saturday.

Population 2½ miles radius, 40,000.

### FERRY HILL, Durham.

Population, 3,123. Miles from London, 245.

TOWN HALL.—Apply the caretaker. Small stage. Lighted by gas. Terms for hiring, 10s. a night. Amount of deposit required on booking, half.

### FISHGUARD, Pemb.

Population, 2,002. Miles from London, 287.

TEMPERANCE HALL.—Manager, Mr. A. J. Hodges. Has dramatic license. Holding capacity: Number of persons, 600; amount, £35. Stage, 24ft. 6ins. by 11ft. Lighted by gas. Terms for hiring: 30s. first night, 10s. each succeeding night; piano extra. Amount of deposit required on booking, 10s.

Early closing day, Friday; market day, Thursday.

### FLEETWOOD, Lancs.

Population, 12,062. Miles from London, 194.

QUEEN'S THEATRE.—Proprietors, A Syndicate; Manager, Mr. Harry J. Snelson; Acting-Manager, Mr. Hy. Clarke; Musical Director, Miss Jessie Anderton. Fully licensed. Holding capacity: Number of persons, 1,200; amount, £40. Stage measurements: Width, 40ft.; depth, 27ft.; proscenium opening, 23ft. 6in. Gas and electric light. Amount of printing required, 300 wall, 300 lithos. Usual matinée day, Saturday. Time of band rehearsal, 6 p.m. Best bookings of the year: Mr. Arthur Roberts, *Chinese Honeymoon*, *Silver King*, *Christian*, etc.

CO-OPERATIVE HALL.—Manager, Mr. Hy. Thompson. No dramatic license. Holding capacity: Number of persons, 700. Stage measurements: Depth, 23ft.; width, 24ft. 6in. Gas in hall, electric light on stage. Terms for hiring: Concert or lecture, £1 5s.; including tea party, £1 15s.; including ball, £2 10s.; piano, 6s. 6d. Amount of deposit required on booking, half fee.

Population is chiefly engaged in the fishing industry and other industries connected therewith. There is no annual fair. The Co-operative Hall has music license, but not dramatic. Chiefly kinematograph companies visit this place. The sites on the foreshore are occupied by piers each year in the summer, application for which is to be made to the Urban Council, and are already let. There is no music hall in the town.

Early closing day, Wednesday; market day, Friday.

### FOLKESTONE, Kent.

Population, 30,650. Miles from London, 71.

PLEASURE GARDENS THEATRE.—Proprietors, Folkestone Pleasure Gardens Co., Limited; Manager, Mr. H. W. Rowland; Musical Director, Mr. Lewis Tolpitt. Full and double license. Holding capacity: Number of persons, 1,200; amount, £115. Stage measurements: Depth, 30ft.; width, 34ft.; proscenium,

21ft. 6in.; floor to grid, 42ft.; between flies, 31ft. Gas and electric light. Amount of printing required: 20 18's, 30 6's, 350 lithos, 1,500 circulars. Matinée day, Saturday (Wednesday if two companies). Time of band rehearsal, 11.30 a.m. Best bookings for 1908: January 9, Mr. Leonard Boyne; January 20, Miss Decima Moore; pencilled in February, Mr. John Hare and Mr. H. B. Irving; May 25, Mr. Martin Harvey; August 3, Mrs. Wiggs of the Cabbage Patch; August 20, *The Thief*; September 3, Mr. Pinero's next play; September 7, *The Follies*; September 17, Mr. and Mrs. Kendal; October 5, Moody-Manners Opera company.

VICTORIA PIER PAVILION.—Manager, Mr. Robert Forsyth. Full license. Holding capacity: Number of persons, 1,000. Proper stage. Full scenery. Electric light. Amount of printing required, 700 sheets. Terms for hiring, £25 per week. Amount of deposit required on booking, £5. Sharing terms also accepted.

LEAS PAVILION.—Manager, Mr. D'Arcy Clayton.

TOWN HALL.—Proprietors, The Corporation. Manager, Mr. E. J. Chadwick. Double license. Holding capacity: Number of persons, 850. Stage, 20ft. by 47ft.; proscenium, 20ft. by 18ft. Electric light throughout. Terms for hiring: £24 per first week, £18 second, £60 per month. Amount of deposit required on booking, 25 per cent.

No industries. Principal trades, the building trade and the letting of lodgings. It is estimated that during August 40,000 visitors live in the town. There is a pleasure fair on June 29. The town is not visited by portables, but Transfield's Hippodrome has been here two or three times in the last few years, and has had no difficulty in obtaining a license. Sites for alfresco concerts or circus pitches are obtainable from the Earl of Radnor, the Lord of the Manor.

Early closing day, Wednesday.

A.A. Medical Officer, Dr. C. E. Perry, 1, Castle Hill Avenue; hours, 9-11 and 6-7.

M.H.A.R.A. Agency, Fred Ashford, Channel Hotel.

### FORDINGBRIDGE, Hants.

Population, 3,162. Miles from London, 100.

TOWN HALL.—Secretary, Mr. Philip H. Jackson. Has dramatic license. Holding capacity: Number of persons, 300. Has proper stage. Lighted by gas. Terms for hiring: £1 1s. first night, 10s. 6d. each succeeding night. Amount of deposit required on booking, 10s. 6d.

Early closing day, Thursday.

### GAINSBOROUGH, Lincs.

Population, 17,660. Miles from London, 145.

KING'S THEATRE.—Lessee and Manager, Mr. Arthur Carlton; Acting-Manager, Mr. J. H. Stear. Double license. Holding capacity: Number of persons, 1,000; amount, £55. Stage measurements: Depth, 26ft.; width, 45ft.; proscenium opening, 23ft. Lighted by gas. Amount of printing required: 300 sheets wall, 300 lithos. Matinée day, Saturday.

ROYAL HALL AND PALACE OF VARIETIES.—Lessee and Manager, Mr. Tom Kelly. Seating accommodation, 800.

The population of Gainsborough is largely industrial, and the town is the centre of a large agricultural district. Pleasure fairs are held on Easter Tuesday and on the Tuesday after October 20 (on the 20th when a Tuesday), each



fair continuing three days. For space for menageries, shows, circus pitches, application should be made to Mr. Thomas M. Cooper, collector of tolls, Gainsborough. The town has not been visited by portables for the last ten or twelve years.

Early closing day, Wednesday; market day, Tuesday.

Medical Officer.—A.A.: Dr. J. E. S. Passmore, Spring Gardens.

### **GALASHIELS, Selkirk.**

Population, 13,598. Miles from London, 364.

**VOLUNTEER HALL.**—Secretary, Mr. J. Mowbray Kinnaird, 2, Lime Place. Holding capacity: Number of persons, 1,400. Platform. Depth, 15 ft.; can be enlarged to 19 ft.; width, 40 ft.; no proscenium. Lighted by gas. Amount of printing required usual for a town of this size. Terms for hiring: Concerts, £2 15s.; plays, £3 5s. 6d.; subsequent nights, £1 11s. 6d. Amount of deposit required on booking, 10s. 6d.

**PUBLIC HALL.**—Manager, Mr. H. Harold G. Lees, solicitor. Double license. Holding capacity: Number of persons, 700. No special stage. Platform, 16ft. 6in. by 32ft. 10in. Lighted by gas. Terms for hiring: One night, £2 2s.; two nights, £1 11s. 6d. each; and £1 1s. per night thereafter. Amount of deposit required on booking, £1.

No local fair worthy of the name. The town is sometimes visited by portables, and no difficulty is experienced in getting a license from the local council. Portables are not largely patronised. Kirkeroff Park and Market-place available, apply to Town Clerk. There are two or three public grounds suitable for circus. Both Barnum and Bailey's and Buffalo Bill's Wild West shows performed in Galashiels. The population is commercial, this being the centre of the Scotch tweed industry. The working class are of a highly respectable order.

Early closing day, Tuesday; market day, Wednesday.

### **GALWAY, Co. Galway.**

Population, 13,414. Miles from Dublin, 126.

**COURT THEATRE.**—Proprietor, Mr. Peter O'Shaughnessy; Manager, Mr. John O'Shaughnessy; Acting-Manager, Mr. Joseph Morris; Musical Director, Mr. John O'Connor; Scenic Artists, Messrs. Carr Brothers. Fully licensed. Holding capacity: Number of persons, 1,000; amount, £50. Depth and width of stage, 30ft. by 40ft. Gas and electric light. Amount of printing required, about 600 sheets. Usual matinée day, Saturday. Time of band rehearsal, 3 o'clock. Open throughout the year.

**COUNTY HALL.**—Manager, Mr. F. Hardiman. Double license. Holding capacity: Number of persons, about 1,000. Depth and width of stage and proscenium (width) measurements: 19, 37, and 25 feet (width) respectively. Electric lighting; gas service also for other purposes. Terms for hiring: £2 per night, or £10 per week; lighting extra—summer 3s. 6d, winter 6s. 6d. per evening engagement. Amount of deposit required on booking: One-fourth charges for hall. All charges payable in advance. Good heating service.

Dates of local fairs: Every first Thursday in the month; principal fairs, May 30 and 31 and Sept. 3 and 4.

Market day, Wednesday.

### **GATESHEAD, Co. Durham.**

Population, 109,888. Miles from London, 272.

**METROPOLE THEATRE.**—Lessees, Messrs. Bolam and Bacon; Manager, Mr. Sidney Bacon; Acting-Manager, Mr. Thomas France; Musical Director, Mr. J. A. Derbyshire; Scenic Artist, Mr. J. Miller. Full license. Holding capacity: Number of persons, 2,500; amount, £135. Proscenium opening, 27 ft. 5 ins. by 26 ft.; width of stage, 54 ft. 9 ins. by 32 ft.; fly rail to fly rail, 40 ft. 4 ins.; grid to stage, 33 ft. 3 ins. Electric light. Amount of printing required, 1,200 sheets pictorial posting, 1,000 lithos. Usual matinée day, Saturday. Time of band rehearsal, 12 o'clock.

**QUEEN'S THEATRE.**—Proprietors, Messrs. Bolam and Bacon; Manager, Mr. Sidney Bacon; Acting-Manager, Mr. Steve Smith; Musical Director, Mr. Lyons; Scenic Artist, Mr. J. Miller. Restricted license. Holding capacity: Number of persons, 2,000. Twice nightly prices amount, £35 at each house. Proscenium opening, 22 ft. 4 ins. by 21 ft. 2 ins.; width of stage, 41 ft. 4 ins. by 27 ft. 6 ins.; grid, 35 ft. 5 ins.; fly rail to rail, 30 ft. 7 ins. Electric light. Amount of printing required, 1,000 sheets pictorial posting, 1,000 lithos. Usual matinée day, Saturday. Time of band rehearsal, 1 o'clock.

**KING'S THEATRE OF VARIETIES.**—Proprietors, United County Theatres, Limited; Licensee and Manager, Mr. W. H. Arnold.

**TOWN HALL.**—Manager, Mr. R. Teasdale. Music and dancing license; dramatic license granted upon special application. Holding capacity: Number of persons, 900. No proper stage. Platform depth, 17ft. 6in.; width, 35ft. 6in. Gas and electric light. Terms for hiring, £10 10s. per week. Amount of deposit required on booking, £2 2s.

Population is principally a working one, there being several large engineering and other works in the district. A large ground in High Street is to be obtained for shows, circuses, hoppings, and the like. In Saltwell Park band concerts, alfresco, and other open air entertainments are held. Full particulars, Chairman, Parks Committee, Swinburne Street, North Durham Cricket Ground (Prince Consort Road), for cricket, football, and theatrical sports, etc.). Drill Hall adjoining used for shows and exhibitions, etc.

Early closing day, Wednesday; market days, Tuesday and Saturday.

Medical Officer.—A.A.: Dr. A. Green, 18, Gladstone Terrace. Telephone 9. A.U.: The same. M.H.A.R.A.: The same.

### **RECOMMENDED APARTMENTS.**

M. Bratton, 6, Hardwick Terrace.—Sitting-room, 2 bedrooms and combined room.

### **GILLINGHAM, Kent, near Chatham.**

**HIPPODROME.**—Proprietors, Southern Amusement Syndicate; Manager, Mr. W. J. Mackay.

### **GLASGOW, Lanark.**

Population, 776,967. Miles from London, 408.

**THEATRE ROYAL.**—Proprietors, Messrs. Howard and Wyndham, Limited; Manager, Mr. F. W. Wyndham; Acting-Manager, Mr. Percy O. Humphrys; Scenic Artist, Mr. T. F. Dunn. Full license. Gas and electric light. Usual matinée day, Saturday.



**KING'S THEATRE.**—Proprietors, Messrs. Howard and Wyndham, Limited; Managing Director, Mr. F. W. Wyndham; General Manager, Mr. George T. Minshall; Acting Manager, Mr. Hugh Macfarlane; Musical Director, Mr. Alfred Carpenter; Scenic Artist, Mr. Tom F. Dunn. Full license. Holding capacity: Number of persons, 2,500. Proscenium measurements, 30ft. by 30ft.; stage, 40ft. deep by 70ft. wide. Gas and electric light. Amount of printing required: 1,000 sheets posting, 800 window bills, and 2,000 circulars. Usual matinee day, Saturday, 2 o'clock. Time of band rehearsal, 10.30. Best bookings of the year: Mr. H. B. Tree, Mr. Lewis Waller, Mdm. Jane Hading, Sir John Hare, Mr. Fred Terry and Miss Julia Neilson, Mr. and Mrs. Kendal, Mrs. Patrick Campbell, Mr. H. B. Irving, Mr. Martin Harvey, Miss Elaine Terriss and Mr. Seymour Hicks, Moody-Manners Opera Company, Mr. Oscar Asche and Miss Lily Brayton, *Tom Jones*.

**ROYALTY THEATRE.**—Proprietors, Messrs. Howard and Wyndham, Limited; Manager, Mr. F. W. Wyndham; Acting-Manager, Mr. William M. Downie. Full license. Gas and electric light. Usual matinee day, Wednesday.

**ROYAL PRINCESS'S THEATRE.**—Proprietor and Manager, Mr. Rich Waldon; Acting-Manager, Mr. Hugh Murdoch; Musical Director, Mr. Henri Vollmer; Scenic Artist, Mr. J. C. Bontor. Full license. Holding capacity: Number of persons, 2,700. Proscenium opening, 30ft.; stage 42ft. deep by 60ft. wide. Gas and electric light. Amount of printing required: 2,000 sheets for walls, 1,000 sheets for windows. Usual matinee day, Saturday, and every day at pantomime holidays. Time of band rehearsal, 12 noon.

**GRAND.**—Managing Director, Mr. R. C. Buchanan; Acting-Manager, Mr. Chisholm Taylor; Musical Director, Mr. H. Henderson; Scenic Artist, Mr. B. Vennimore. Full dramatic license. Holding capacity: Number of persons, 2,600. Stage depth, 55ft.; width, 75ft.; proscenium, 22ft.; opening, 24ft. high. Gas and electric light. Amount of printing required: 2,000 d.c. walls, 1,800 d.c. lithos. Time of band rehearsal, 11 a.m.

**METROPOLE THEATRE.**—Proprietors, The Metropole Theatre, Glasgow, Limited; Managing Director, Mr. Arthur Jefferson; Acting-Manager, Mr. G. Gordon Jefferson; Musical Director, Mr. Peter Lang; Scenic Artist (temporary), Mr. B. Vennimore; Carpenter, Mr. Bennett. Full license, smoking, and bars. Holding capacity: Number of persons, 1,800; amount varies with early doors. Depth of stage, 34ft. 10in.; width at back, 76ft.; front, 55ft.; proscenium measurements, 28ft. square. Gas and electric light. Amount of printing required: 2,000 pictorial sheets for walls, 1,500 lithos. No regular matinee day. Time of band rehearsal, 12.30 p.m. Best seasons of the year: New Year's week, autumn (September), spring (April), and fair holiday week (July). Dates of holiday vary in months quoted.

**LYCEUM THEATRE (Govan).**—Proprietor, Mr. Rich. Waldon; Manager, Mr. J. H. Oakden; Musical Director, Mr. Percy Byatt; Scenic Artist, Mr. J. C. Bontor. Full double license. Holding capacity: Number of persons, 3,500; amount, £160. Proscenium opening, 26ft.; stage width, 60ft.; depth, 36ft.; to fly-rail, 21ft.; to grid, 53ft. Gas and electric light. Amount of printing required: 1,500 sheets. Time of band rehearsal, 12 noon.

**PAVILION THEATRE.**—Proprietors, Glasgow Pavilion, Limited; General Manager, Mr. Samuel Lloyd; Acting-Manager, Mr. E. Good;

Musical Director, Mr. Howard W. Galpin. Double license. Stage measurements, 24ft. by 40 ft. Gas and electric light. Usual matinee days, Thursday and Saturday. Time of band rehearsal, 11 o'clock a.m.

**EMPIRE THEATRE.**—Proprietors, Moss' Empires, Limited; Manager, Mr. George Manners; Acting-Manager, Mr. L. S. Honeyard. Booking circuit, Moss' Empires, Limited. Musical Director, Mr. W. B. Moore. License: Full (music and dancing), and fully licensed for bars. Holding capacity: Number of persons, 2,000; amount, £90. Proscenium opening, 30ft.; from back wall to footlights, 34ft. Gas and electric light. Time of band rehearsal, 12 noon. No matinee day. Bars all the surrounding halls in Glasgow, except Coliseum.

**THE COLISEUM.**—Proprietors, Moss' Empires, Limited; Manager, Mr. Harry Burdette. Booking circuit, Moss' Empires. Musical Director, Mr. Thomas Walker. Music and dancing license. Holding capacity: Number of persons, 3,500; admission, 3d. to 7s. 6d. Gas and electric light. Time of band rehearsal, 12 noon. Usual matinee day, Thursday, at 2.30. Bars Pavilion and Palace.

**ZOO-HIPPODROME.**—Proprietor and Manager, Mr. E. H. Bostock; Acting-Manager, Mr. E. H. A. Bostock; Musical Director, Capt. E. G. Summerfield. Music and dancing license, no drink license. Holding capacity: Number of persons, 2,500. Stage measurements, 40 ft. by 40ft. Gas and electric light. Usual matinee days, Wednesday and Saturday. Time of band rehearsal, 12 noon.

**PALACE THEATRE OF VARIETIES.**—Proprietor, Mr. Rich. Waldon; Manager, Mr. Harry McKelvie. Booking circuit, independent. Musical Director, Mr. Arthur Fellowes. Double license. Holding capacity: Number of persons, 3,900. Depth of stage, 40ft.; width, 70ft.; proscenium, 30ft. Electric light. Time of band rehearsal, 12 noon. No matinee day.

**HENGLER'S.**—Proprietor and Manager, Mr. Hengler; Acting-Manager, Mr. Alfred Powell.

**BRITANNIA PANOPTICON.**—Proprietor and Manager, Mr. A. E. Pickard. Booking circuit, direct. Music and dancing license. Gas and electric light. Time of band rehearsal, 11 a.m. Continuous performance, commencing at 2 p.m. Bars no surrounding halls.

**GAIETY THEATRE OF VARIETIES.**—Proprietors, The Glasgow Gaiety Theatre of Varieties, Limited; Manager, Mr. Arthur Hubner; Musical Director, Mr. Willie Milne. Double license. Gas and electric light. Time of band rehearsal, 12 noon. No regular matinee day. Bars no surrounding halls.

**ATHENÆUM.**—Manager, Mr. Jas. Lauder. Dramatic license. Holding capacity: Number of persons, 830. Stage and drop-curtain fitted. Depth and width of stage and proscenium measurements: Wing to wing, 37ft.; depth, 19ft.; proscenium, width of opening, 22ft.; height of arch, 14ft. 6in. Electric light. Terms for hiring: £4 4s. to £6 6s. per night.

**CITY HALL.**—Manager, Mr. Walter Freer. Double license. Holding capacity: Number of persons, 3,300. Platform holds 400 people. Stage depth, 40ft.; width, 80ft. Gas and electric light. Terms for hiring: £7 10s. per night. Amount of deposit required on booking, 25 per cent.

Market day, Wednesday.

Medical officers.—Dr. W. G. Cook, 6, Wilton Mansions, Kelvinside; hours, 3-4.30; 'phone, W687; Dr. F. Henry, 4, Osborne Ter-

race, Copland Road, Govan; Surgery, 980, Govan Road. A.U.: Dr. Cook, as above. M.H.A.R.A.: Dr. Cook, as above. Agents.—M.H.A.R.A.: Branch office, 141, Bath Street. A.U.: Unsettled.

### RECOMMENDED APARTMENTS.

Mrs. Gourlay, 42, Buccleuch Street.  
Mrs. McCutcheon, 109, Renfrew Street.—Double and single bedrooms, large sitting-room with piano.  
Mrs. A. H. Ramsay, 395, Sauchiehall Street.—4 bedrooms, 2 sitting-rooms, 2 combined rooms; bath; piano.  
Mrs. Dewar, 39, Morrison Street, Govan.—1 sitting-room, 1 bedroom, 1 combined room. (Can make 3 beds if required.)

### GLOSSOP, Derbyshire.

Population, 21,526. Miles from London, 114.

**THEATRE ROYAL.**—Proprietor and Manager, Mr. Sydney Spenser; Musical Director, Mr. Wilfrid Cotterill; Scenic Artist, Mr. J. Porter. Restricted license. Holding capacity: Number of persons, 950; amount, £40. Depth of stage, 30ft.; width, 48ft.; proscenium opening, 22ft. 6in. Electric light (three colours on stage). Amount of printing required, 400 sheets, 400 lithos. Matinée day, Saturday (if any). Time of band rehearsal, 1 p.m.

**VICTORIA HALL.**—Manager, Mr. Edward Thompson. Music and dancing license. Holding capacity: Number of persons, 600. No fit-up and no proscenium. Stage, 36ft. by 20ft. deep, and 18ft. clear height between ceiling and stage. Gas and electric light. Amount of printing required: 1,000 window bills, 100 posters, and 5,000 school tickets. Terms for hiring: One night, £1 10s.; two nights, £2 5s.; three, £3; four, £3 15s.; five, £4 10s.; six, £5; Saturday and Tuesday only (each night), £2; matinées, 10s. extra. Amount of deposit required on booking, one-half.

**ST. JAMES'S HALL,** Railway Street.—Has seating capacity of 200. Charges, per night, 10s.; with piano, 5s. extra. A graduated scale for several nights. Address, Mr. A. Philips, Liberal Club, Glossop.

Dates of local fairs, May 6 and Sept. 20.

Early closing, Thursday; market, Saturday.

Glossop is a corporate town in the extreme north of Derbyshire, and in importance the second in the county. Its population is entirely industrial. The chief industries are cotton, calico-printing, paper-bleaching, and iron works. It has been wittily but truly said that "the town is geographically in Derbyshire, but commercially in Lancashire." Hadfield, about 1½ miles distant from Glossop, though connected with it by rail and electric tram, forms one of the wards of the council. Any important matter in Glossop invariably taps Hadfield for support, but not *vice versa*.

Hadfield has three places suitable for concerts and entertainments:—

**LIBERAL HALL,** Bank Street.—This is an excellent hall for a large meeting. Its seating capacity is between 450 and 500. Charges vary according to the object. For entertainments or lectures the charge is 10s. 6d. per night, plus 2s. for gas. There is a graduated scale of charges for a number of days. Apply to Mr. Hodgkinson, Liberal Club, Bank-street, Hadfield.

**FREE LIBRARY or HADFIELD PUBLIC HALL,** Station Road, Hadfield. — Seating

capacity, 350. Charges per night, 10s., plus 1s. for gas. A graduated scale if engaged for more than one night.—Address, Mr. John Battye, on the premises.

**ASSEMBLY ROOMS,** Conservative Club, Hadfield.—This is a very good room in the form of the letter T. Its seating capacity is:—Body of room, 450; splendid gallery, 100. Charges for entertainments or lectures, 10s. 6d. per night, with a graduated scale for a number of days. Address, Mr. James Bamforth, at the Club.

### GLOUCESTER, Glos.

Population, 47,955. Miles from London, 114.

**KING'S THEATRE.**—Proprietors, Messrs. C. W. and J. R. Poole. Full license. Holding capacity: Number of persons, 1,300. Stage measurements: 45ft. by 45ft.; proscenium opening, 28ft. Electric light throughout. Gas throughout as a stand-by. It bars Cheltenham, Stroud, and Tewkesbury.

**PALACE OF VARIETIES** (late Theatre Royal).—Twice nightly, at 6.50 and 9. Proprietors, Messrs. C. W. and J. R. Poole; Manager, Mr. C. W. Poole; Acting-Manager, Mr. R. T. Rea; Musical Director, Mr. H. Bray; Scenic Artists, Messrs. A. C. Rogers and E. C. Rogers. Full license. Holding capacity: Number of persons, 1,200. Stage measurements: Depth, 32ft. by 35ft. wide; proscenium opening, 20ft. Electric light throughout (gas as a stand-by). No regular matinée day. Time of band rehearsal, 1.30 p.m. It bars Cheltenham, Stroud, and Tewkesbury.

Population is mostly industrial, employed at dock, large wagon works, and other manufactories. There has been no portable here for years. No dramatic companies have been seen here since the Palace opened, eighteen months ago. The Athletic Ground here is let for alfresco concerts and circus pitches. Barton Fair on September 28 and 29 and the Mojo on the following Monday attract a great many country people.

Early closing day, Thursday; market day, Saturday.

M.H.A.R.A. Agency: James Zaro, Bull Hotel.

### RECOMMENDED APARTMENTS.

Mrs. Rea, 24, Worcester Street.—2 sitting-rooms, 3 bedrooms, combined room; piano.

### GODALMING, Surrey.

Population, 8,748. Miles from London, 34.

**BOROUGH HALL.**—Manager, Mr. J. Yeomans. Double license. Holding capacity: Number of persons, 600. Depth and width of stage and proscenium measurements, 33ft. by 20ft.; proscenium, 24ft.; opening, 22ft. high. Electric light. Eight billposters' stations. Terms for hiring: 1 night, £2; two nights, £3 10s.; three nights, £4 10s.; lighting extra. Amount of deposit required on booking, £1.

Early closing day, Wednesday.

No local fairs or sites available for portables, alfresco concerts, or circuses.

### GOOLE, Yorks.

Population, 16,576. Miles from London, 173.

**THEATRE ROYAL.**—Proprietor and Manager, Mr. John E. Tomlinson; Musical Director, Mr. Arthur Silver; Scenic Artist, Mr. Charles Williams. Dramatic license. Holding capacity:



Number of persons, 800; amount, £85. Stage measurements: Depth, 22ft.; width, 31ft. 6in.; proscenium, 18ft. wide. Lighted by gas. Amount of printing required, 800 wall, 200 lithos. Usual matinee day, Saturday. Time of band rehearsal, 1 p.m.

Early closing day, Thursday; market day, Wednesday.

### GOVAN.

See Glasgow.

### GRANGEMOUTH, Stirling.

Population, 7,900.

TOWN HALL.—Manager, Mr. James Hutchison. Holding capacity: Number of persons, 900. Stage, 25ft. deep and 23ft. wide. Lighted by gas, incandescent. Terms for hiring, £2 12s. per night. Amount of deposit required on booking, 10s.

No local fairs or sites available for portables, al fresco concerts, or circuses.

### GRANTHAM, Lincs.

Population, 17,593. Miles from London, 105.

THEATRE ROYAL.—Proprietor and Manager, Mr. J. A. Campbell; Acting-Manager, Mr. W. Marshall; Musical Director, Mr. H. Beech; Scenic Artist, Mr. A. Maurice. Full license. Holding capacity: Number of persons, 1,400; amount, £55. Stage opening, 21ft.; 30ft. deep, 50ft. wide; cloths, 18ft. by 26ft.; wings, 16ft. 6in. Electric light (three colours). Amount of printing required: 550 sheets, 200 lithos. Usual matinee day, Saturday, 2 p.m. Seven dressing-rooms. Band rehearsal, Thursday, 2 p.m. Best bookings of the year: *His House in Order*, *Raffles*, *Miss Hook of Holland*, *Catch of the Season*, *Broken Melody*, *Silver King*, *Moody-Manners* B Company, *Peter's Mother*, etc.

This theatre can be rented on Monday, Tuesday, and Wednesday evenings at nominal charges to concert parties, etc. For touring companies the best three nights are the last three. The theatre has just been redecorated and resealed, also a system of heating apparatus has been installed.

Early closing day, Thursday; market day, Saturday.

Medical Officer.—A.A.: Dr. C. Trier, Spitalgate House, London Road. A.U.: The same.

### GRAVESEND, Kent.

Population, 27,199. Miles from London, 24.

GRAND THEATRE OF VARIETIES.—Manager, Mr. David Hart; Booking Circuit, D. Hart's agency; Musical Director, Mr. W. Loosley. Music and dancing license. Electric light. Band rehearsal, Monday, 2 o'clock.

PUBLIC HALL.—Secretary, Mr. R. Feaver Clarke, High Street, Gravesend. Touring companies usually visit this hall. Seating accommodation about 900 to 1,000. Size of stage, 21ft. deep, 33ft. wide; opening, 20ft. wide, 15ft. high.

FACTORY HALL, NORTHFLEET.—Secretary, Mr. W. H. Steadman, Factory Club, Northfleet. Size of hall, 62ft. by 42ft.; size of stage, 24ft. by 16ft.

Population of Northfleet 13,000, working class, mostly occupied in cement manufacture.

ROSHERVILLE GARDENS.—Open annually at Easter for one week and afterwards from Whitsun for the summer season. There is a large open-air stage for café chantant performances and a change of artists every week. An orchestra also plays during the day, and on Sundays special concerts are given, when vocalists are engaged.

Gravesend population, some residential, but chiefly waterside and working class. Circus pitches are frequently obtained in the town and district. Portables do not visit the town. Northfleet is about one mile and a-half from Gravesend Central, Rosherville under the mile, and electric trams to both places. Wednesday is the best day for business, the next best being Monday.

Early closing day, Wednesday; market day, Saturday.

Agent.—M.H.R.A.: David Hart, Grand Music Hall

### GRAYS, Essex.

Population, 13,834. Miles from London, 21.

EMPIRE (late Public Hall).—Manager, Mr. Albert P. Cross. Double license. Holding capacity: Number of persons, 400; amount, £15. Stage, 12ft. deep, 15ft. wide, and five changes scenery. Proscenium opening, 14ft. Gas and electric light. Amount of printing required: 350 day bills, 10 six-sheets, 40 three-sheets. Sharing or by arrangement.

Early closing, Wednesday.

### GREAT YARMOUTH, Norfolk.

Population, 51,316. Miles from London, 123.

ROYAL AQUARIUM.—Proprietor, Mr. J. W. Nightingale; Assistant Manager, Mr. W. H. Nightingale.

THEATRE ROYAL.—Proprietor and Manager, Mr. J. W. Nightingale.

BRITANNIA PIER PAVILION.—Manager, Mr. J. W. Nightingale.

HIPPODROME.—Manager, Mr. Geo. Gilbert. CHAPPELL'S BEACH CIRCUS.

WELLINGTON PIER PAVILION. — Proprietors, The Corporation.

TOWN HALL.—Hall Keeper, Mr. James William Moy. Music and dancing license. Holding capacity: Number of persons, 800; amount varies. Depth and width of stage: 15ft. by 45ft. Electric light. Terms for hiring: One night, £4 4s.; three, £10; six, £15 15s.

About one-half of the local population are engaged in the fishing trade, the other half being boarding-house and lodging-house keepers, etc. In the summer season the visiting population varies from 50,000 to 100,000. The date of the local fair is the Friday and Saturday following Easter Monday each year. The town is not visited by portables. Sites for al fresco concerts are obtainable, application being made to the Town Council.

Early closing day, Thursday; market days, Wednesday and Saturday.

Medical Officers.—A.A.: Dr. T. P. Devlin, 43, King Street (hours, 9-10, 2-3, 6-7); Dr. C. O'Farrell, The Lodge, Norfolk Square. A.U.: The same. M.H.A.R.A.: Dr. Devlin, as above.

Agent.—A.U.: B. Powell, the Royal Standard, Marine Parade. M.H.A.R.A.: The same

### RECOMMENDED APARTMENTS.

Mrs. Aldiss, 46, Prince's Road.—2 sitting-rooms, 6 bedrooms, combined room; good piano. Mrs. Smith, 15, Audley Street (3 minutes Aquarium, 5 Royal, 7 Hippodrome).



**GREENOCK, Renfrew.**

Population, 67,645. Miles from London, 423.

**ALEXANDRA THEATRE.**—Proprietors, the Greenock Theatre Co., Limited; Managing Director, Mr. R. C. Buchanan; Resident Directors and Managers, Messrs. A. B. and J. J. Wright; Musical Director, Mr. C. E. Bond; Scenic Artist and Stage Manager, Mr. J. Connor. Dramatic license. Holding capacity: Number of persons, 2,000. Stage measurements: 38ft. deep by 60ft. wide; proscenium opening, 28ft.; width, fly-rail to fly-rail, 36 ft.; stage to grid, 56ft. Lighting: Stage, electric; auditorium, electric and gas. Time of band rehearsal, 12 o'clock.

**PAVILION THEATRE.**—Lessees, Greenock Pavilion, Limited; Manager, Mr. Samuel Lloyd; resident manager, Mr. Chas. A. White. Holding capacity: Number of persons, 1,400.

**EMPIRE THEATRE.**—Lessees, Greenock Empire Syndicate; Responsible Manager, Mr. James Campbell; General Manager, Mr. Harry L. Skivington. Holding capacity: Number of persons, 1,000.

**TOWN HALL.**—Proprietors, Town Council. Holding capacity, 3,000. Used for concerts and picture shows.

**TEMPERANCE INSTITUTE.**—Apply, Secretary, Mr. William D. Thomson. No dramatic license. Holding capacity: Number of persons, 1,000; amount, over £30 at 6d. and 1s. Platform 25ft. by 14ft., height 30ft. Electric light. Printing required: Usual for town of 69,000 inhabitants. Terms for hiring: £2 7s. 6d. per night; half more if two shows or matinées; 10s. extra per night for light for lantern work; footlights extra. Amount of deposit required on booking, 20 per cent.

Fair holidays, first Thursday in July. Open-air site. Prince's Pier, vacant ground.

The population is mainly industrial, ship-building, and sugar refining. The Greenock fair always opens on the first Thursday in July, and continues during the following Friday and Saturday. The town is very rarely visited by portables. There are hardly any sites suitable for alfresco concerts or circus pitches unless on the extreme outskirts of the town.

Early closing day, Wednesday.

A.A. Medical Officer: Dr. W. S. Cook, 2, Ardgowan Square. M.H.A.R.A.: Dr. A. S. Seiger, 9, Grey Place.

Agency.—M.H.A.R.A.: Buck's Head Hotel.

**RECOMMENDED APARTMENTS.**

Edward Butler, Buck's Head Hotel.—Sitting-room, bedroom; bathroom.

Mrs. Pirrie, 20, Laird Street.—2 bedrooms, sitting-room, combine room; piano.

Mrs. Stafford, 9, Laird Street (late 17, West Blackhall Street).—2 bedrooms, sitting-room, combined room.

**GRIMSBY, Lincs.**

Population, 63,138. Miles from London, 154.

**PRINCE OF WALES THEATRE.**—Proprietors, Prince of Wales Theatre Co. (Great Grimsby), Limited; Manager, Mr. Joseph H. Curry; Acting-Manager, Mr. Harry Curry; Musical Director, Mr. J. R. Bingley; Scenic Artist, Mr. W. Stocks. Full license. Holding capacity: Number of persons, 2,700; amount, £95, at cheap prices. Stage large enough for anything touring. Electric light. Amount of printing required: 1,000 posting, 500 lithos. No matinée day. Time of band rehearsal, 1 p.m.

**PALACE THEATRE.**—Proprietors, Grimsby Palace Theatre and Buffet, Limited; General Manager, Mr. G. Rhodes Perry; Secretary, Mr. F. Verner Walford. Booking circuit, direct. Musical Director, Mr. H. Lee. Music and dancing license. Holding capacity: Number of persons, 1,600. Amount, £50. Stage measurements, 30ft. deep by 64ft. wide; proscenium, 36ft. by 28ft. Electric light. Time of band rehearsal, 1.30. No matinée day. Bars the Tivoli, Grimsby.

**TIVOLI THEATRE.**—Proprietors, limited company; Managing Director, Mr. J. H. Curry; Acting-Manager, Mr. J. W. North.

**HIPPODROME.**—Lessee and Manager, Mr. Matt Raymond.

**KING'S HALL.**—Manager, Mr. Hubert Ravenhill. Music and dancing license. Holding capacity: Number of persons, over 900. Stage: 13ft. by 26ft., and footlights; but no proscenium. Electric light. Amount of printing required: Mainly window billing, about 2,000 sheets double crown. Amount of deposit required on booking: Half first week's rent. Remarks: Satisfactory terms for a long lease.

Grimsby is a residential town; a great number of the inhabitants are engaged in the fishing industry. Statute fair is held on May 14 and 15. Sites for alfresco entertainments, shows, etc., are obtainable in Freeman Street, Market Place, and Old Market Place. No difficulty would be encountered at any time of the year in obtaining licenses for portables.

Early closing day, Thursday; market day, Friday.

Medical officers.—A.A.: Dr. J. M. Duncan. "Bonaccord," Wilholme Road West. A.U.: The same. M.H.A.R.A.: The same.

Agents: A.U.: L. Colebrook, Railway Hotel. M.H.A.R.A.: The same.

**RECOMMENDED APARTMENTS.**

Mrs. Parker, 112, Burgess Street.—2 sitting-rooms, 4 bedrooms.

**GUERNSEY, Channel Islands.**

Population, 40,477.

**ST. JULIAN'S THEATRE.**—Lessee and Manager, Mr. Edward Marris; Acting-Manager, Mr. Stanley Hope; Musical Director, Mr. Le Quilbeck; Scenic Artist, Mr. C. H. Frampton. Restricted license. Holding capacity: Number of persons, 800; amount, £80. Stage measurements, 40ft. by 31ft.; proscenium opening, 21ft. Electric light. Amount of printing required: 200 sheets, 200 lithos. Usual matinée day, Saturday. Time of band rehearsal, 1 p.m.

Early closing day, Thursday; market day, Saturday.

Medical officer.—A.A.: Dr. Wm. Duncan, Kingsmills; 'phone 1809. A.U.: The same.

**GUILDFORD, Surrey.**

Population, 15,938. Miles from London, 30.

**COUNTY AND BOROUGH HALL.**—Manager, Mr. Fredk. H. Easley. Dramatic license. Holding capacity: Number of persons, 800. Platform, 14ft. deep, 30ft. wide; may be extended in depth. Gas and electric light. Amount of printing required: 300 sheets. Terms for hiring: Theatricals, £2 10s. first night; second night, £1 5s.; concerts, £2 2s.; gas and electric light extra. Amount of deposit required

on booking, £1 1s. per night. Usual prices of admission for theatricals: Front seats, 3s.; gallery and second seats, 2s.; back seats, 1s. A good house realises about £40.

Early closing day, Wednesday; market day, Tuesday.

### GWAUN-CAE-GURWEN, Swansea Valley.

**PUBLIC HALL.**—Manager and Secretary, Mr. W. D. Evans. Dramatic license. Size of hall, 85ft. by 47ft.; stage, 17ft. by 40ft., dressing-rooms.

### HADDINGTON, Haddington.

Population, 3,992. Miles from London, 388.

**ASSEMBLY ROOM.**—Manager, Town Chamberlain. Music and dancing license. Holding capacity: Number of persons, 500. Stage, 12ft. by 9ft. Lighted by gas. Terms for hiring, £1 per night, payment forehanded.

Dates of local county show, July. Sites are available for portables, alfresco concerts, and circuses.

Early closing day, last Thursday in month; market day, Friday.

### HADLEIGH, Suffolk.

Population, 3,245. Miles from London, 70.

**TOWN HALL.**—Manager, Mr. John King. Has dramatic license. Holding capacity: Number of persons, 500; amount varies. Stage 2ft. 9ins. by 25ft. by 14ft. Lighted by gas. Terms for hiring: Dramatic, £1 11s. 6d.; concert, £1 2s. 6d. Amount of deposit required on booking, 10s.

Early closing day, Wednesday; market day, Monday.

### HALIFAX, Yorks.

Population, 104,936. Miles from London, 202.

**THEATRE ROYAL.**—Proprietors, Northern Theatres Co., Limited; Managing Director, Mr. William Robinson; Musical Director, Mr. Edwin James. Double license. No Excise license. Holding capacity: Number of persons, 1,800; amount, £130. Stage measurements, 40ft. deep, 60ft. wide; proscenium opening, 30ft. Gas and electric light. Amount of printing required: 800 d.c. sheets, 600 lithos. Band rehearsal, 1 p.m. Best bookings of the year: Carl Rosa Opera Company, Mr. Martin Harvey, Mr. H. B. Irving, *Dairymaids*, *Tom Jones*, *Miss Hook of Holland*, etc.

**GRAND THEATRE.**—Proprietors, the Northern Theatres Co., Limited; Managing Director, Mr. Wm. Robinson; Acting-Manager, Mr. S. Winks; Musical Director, Mr. J. White-lock. Full license. Holding capacity: Number of persons, 2,000. Stage measurements: Depth, 30ft.; width, 60ft. front, 40ft. back; proscenium, 30ft. opening. Electric light. Amount of printing required: 800 d.c. sheet posters, 600 lithos. Band rehearsal, 1 o'clock.

**PALACE AND HIPPODROME.**—Lessee and manager, Mr. Frank Macnaghten; Resident Manager, Mr. Reg. H. Foster; Booking Circuit, Macnaghten Vaudeville Circuit; Musical Director, Mr. T. Murgatroyd. Double license. Holding capacity: Number of persons, 2,500. Stage measurements: width, 60ft.; depth, 30ft.; proscenium opening, 32ft. Gas and electric light

Band rehearsal, 12 noon. Matinée day discontinued.

**MECHANICS' HALL.**—Manager, Mr. Frederick Taylor. License: Music and dancing; dramatic can be obtained on application. Holding capacity: Number of persons, 900. Orchestra holds 240; can be pulled down for opera. Lighted by gas. Terms for hiring: £14 14s. per week; concerts, £3 3s.; lectures, £2 12s.

**VICTORIA HALL.**—Mr. W. H. Mitchell, 8, Ward's End, Halifax. Double license. Holding capacity: Number of persons, 3,000; seating normally 2,400; amount, £250. Full and complete fit-up. Stage 27ft. opening; 30ft. deep. Dressing-rooms. Electric light. Terms for hiring: In season, £100 per week; light extra. Amount of deposit required on booking: Subject to arrangement.

Dates of local fairs: June 24 and first week in November. Sites available for portables and alfresco concerts.

Early closing day, Thursday; market day, Saturday.

Medical Officer.—A.A.: Dr. H. Croly, Horton House. M.H.A.R.A.: The same.

Agent.—A.U.: F. Greenwood, Shakespeare Hotel. M.H.A.R.A.: The same.

### RECOMMENDED APARTMENTS.

Mrs. Booth, 5, St. James's Street.—2 sitting-rooms, 3 bedrooms; bath; piano.

Mrs. Simmons, 3, Clare Street.—2 bedrooms and sitting-room; piano; bath.

### HALSTEAD, Essex.

Population, 6,073. Miles from London, 66.

**TOWN HALL.**—Manager, Mr. W. Hurry. Dramatic license. Holding capacity: Number of persons, 400. Depth and width of stage, 32ft. wide, 16ft. deep. Lighted by gas. Terms for hiring: One night, 37s. 6d.; two nights, 57s.; three nights, 71s. 6d. Amount of deposit required on booking, 1 guinea.

No fixed dates for local fairs. Two or three meadows are available for portables and circuses.

Early closing day, Wednesday; market day, Tuesday.

### HALTWHISTLE, Northumberland.

Population, 3,145. Miles from London, 305.

**MECHANICS' HALL.**—Address, The Secretary. Full license. Holding capacity: Number of persons, 600. Platform only. Lighted by gas. Amount of deposit required on booking, 10s.

Early closing day, Wednesday; market day, Thursday.

### HAMILTON, Lanarkshire.

Population, 32,775. Miles from London, 392.

**THE HIPPODROME.**—Proprietor, Mr. E. H. Bostock; Manager, Mr. René Clayton. Booking circuit, Bostock. Musical Director, Mr. Miller. Double license. Holding capacity: Number of persons, 1,600. Stage measurements: 28ft. by 30ft. Electric light. Time of band rehearsal, 12 noon. Usual matinée day, Saturday. Two houses nightly; run solely as a variety hall, booking in conjunction with Hippodromes, Paisley, Norwich, Ipswich, and Glasgow—all owned by Mr. Bostock.

Market day, Friday.



**HANLEY, Staffs.**

Population, 61,599. Miles from London, 141.

**THEATRE ROYAL.**—Proprietors, Hanley Theatres and Circus Co., Limited; Managing Director, Mr. C. G. Elphinstone; Manager, Mr. Douglas Elphinstone.

**GRAND THEATRE OF VARIETIES.**—Proprietor, Hanley Theatres and Circus Co., Limited; Managing Director, Mr. C. G. Elphinstone; Acting-Manager, Mr. James Wynes.

**VICTORIA HALL (TOWN HALL).**—Manager, George Barlow, Borough Treasurer and Accountant. Double license. Holding capacity: Number of persons, 2,371; orchestra, 350. Amount: Depends on charges. Telescopic stage, 18ft. 6in. by 46ft.; height to ceiling, 46ft. Electric light. Terms for hiring: From £8 8s. per day to £23 6s. per week. Amount of deposit required on booking: Half fee.

**KING'S HALL.**—Proprietors, Messrs. Moore and Kennedy.

Date of local fair: Hanley Wakes Week, commencing with first Sunday in August. Sites are available for portables.

Early closing day, Thursday; market days, Wednesday and Saturday.

Medical Officer.—A.A.: Dr. A. R. Moody, 14, Albion Street. M.H.A.R.A.: The same.

Agent.—A.U.: Tom McHugh, Antelope Hotel. M.H.A.R.A.: The same.

**RECOMMENDED APARTMENTS.**

Mrs. Clarke, 1, Greville Street.—1 sitting-room, 3 bedrooms, 1 combined room; piano.

Mrs. Dudson, Arbour House, 47, Church Street.—2 sitting-rooms, 4 bedrooms, 2 combined rooms; 2 pianos; bath.

James Parks Grime, Albion Hotel.—2 bedrooms, 1 sitting-room.

Mrs. Wooding, 103, Bucknall New Road.—2 sitting-rooms, 3 bedrooms, 1 combined room; bath; piano.

**HARROGATE, Yorks.**

Population, 28,423. Miles from London, 199.

**GRAND OPERA HOUSE.**—Proprietors, the Grand Opera House (Harrogate), Limited; Managing Director, Mr. William Peacock; Acting-Manager, Mr. C. Fielding-Smith; Musical Director, Mr. J. T. Dearlove. Full dramatic license. Holding capacity: Number of persons, 1,500; amount, £125. Stage measurements: 28ft. deep, 71ft. wide, 47ft. to grid; width between fly rails, 36ft. 6in.; proscenium opening, 27ft. Electric light. Amount of printing required, 528 sheets, 400 d.c., 1,000 circulars. Usual matinée days, Wednesday and Saturday during season. Time of band rehearsal, 1 p.m. Best months, July, August, September, and October.

**WINTER GARDENS.**

**TOWN HALL.**

**THE KURSAAL.**

**SPA CONCERT ROOMS.**

Medical Officers.—Dr. A. W. H. Walker, 100, Station Parade (hours, 8-9 and 4-6; wires, "Hensley Walker, Harrogate"; phone, 56); Dr. A. Mouillot, Eton House. A.U.: Dr. Walker, as above.

**HARROW, Middlesex.**

Population, 10,220. Miles from London, 11.

**PUBLIC HALL.**—Manager, Mr. Ernest Lloyd. Double license. Holding capacity: Number of persons, 350. Has proper stage.

Gas and electric light. Terms for hiring: £2 4s. 6d. per night, exclusive of light. Amount of deposit required on booking, £1. Early closing day, Wednesday; no market day.

**HARTLEPOOL (East), Durham.**

Population, 22,723. Miles from London, 250.

**EMPRESS THEATRE.**—Proprietors, Mr. Councillor Everton and Mr. J. W. Cragg; Manager, Mr. Harry Burns; Acting-Manager, Mr. C. Fremier; Booking Circuit, Burns; Musical Director, Mr. W. H. Dobing. Double license. Electric light and gas. Time of band rehearsal, 1 p.m.

**TOWN HALL.**—Proprietors, the Hartlepool Corporation; Manager, Mr. Christopher Robson, Borough Accountant, Hartlepool. Music and dancing license. Holding capacity: Number of persons, about 900. No proper stage, only platform. Gas and electric light. Terms for hiring: £2 2s. per night, or terms for longer periods on application. Full amount to be paid in advance. Special cable for lantern for picture shows.

**HARTLEPOOL (West), Durham.**

Population, 62,627. Miles from London, 252.

**PALACE.**—Proprietor, Mr. Frank Macnaghten; Manager, Mr. Julius Simpson; Booking Circuit, Macnaghten Vaudeville Circuit; Musical Director, Mr. Compton. Double license. Holding capacity: Number of persons, 1,750; amount, £60. Stage measurements: Depth, 22 ft.; width, 44 ft. 3 ins.; proscenium, 22 ft. 9 ins. wide by 18 ft. deep. Gas and electric light. Time of band rehearsal, 12 noon. No matinée day. Bars the Empress Theatre, Hartlepool.

**GRAND.**—Lessee, Mr. Fred Granville; Manager, Mr. H. E. Feather.

Seaside town on north-east coast. Population residential and industrial. Industries, shipbuilding and engineering works. Market, Saturday, in open and covered markets. Town is not regularly visited by portables. No difficulty has been encountered in obtaining licenses at any time up to now. Site for pierrots, etc., on the extensive promenade. No circus pitches obtainable.

Early closing day, Wednesday.

Agents.—M.H.A.R.A.: R. Everton, Empress Music Hall. A.U.: W. Barker, Station Hotel, Mainsworth.

**RECOMMENDED APARTMENTS.**

Mrs. Riley, 72, Scarborough Street.—2 bedrooms, 1 sitting-room; piano; combined.

**HASLINGDEN, Lancs.**

Population, 18,543. Miles from London, 205.

**ALBERT HALL.**—Managers, Messrs. J. E. Hoyle and Son. Music and dancing license. Holding capacity: Number of persons, 350. No proper stage. Lighted by gas. Terms for hiring: Large room, only 15s. per night, with three hours' gas; all rooms, £1 per night; above three hours' gas, 1s. 6d. per hour (piano included). Amount of deposit required on booking, two-thirds of the amount.

**PUBLIC HALL.**—Managers, the Haslingden Corporation. Apply to Mr. W. Musgrove, town clerk. Double license. Holding capacity: Number of persons, 1,200. Ordinary platform; no scenery. Stage measurements: Large room—Length, 84ft.; width, 50ft.; size of platform, 50ft. by 12ft.; extended part of platform, 44ft.



by 8ft.; height of room, 24ft. 6ins.; height of platform, 4ft. 6in. Lower room, 40ft. by 32ft. Lighted by gas. Terms for hiring: One night, £2 2s.; second night, £1 10s.; third night, £1 5s.; subsequent nights, £1.

Sites available for portables, alfresco concerts, and circuses: Football Field, Clarence.

Early closing, Wednesday; markets, Tuesday and Saturday.

### HASTINGS, Sussex.

Population, 65,528. Miles from London, 60.

**GAIETY THEATRE.**—Proprietors, Hastings Theatre Co., Limited; Manager, Mr. H. W. Rowland; Acting-Manager, Mr. Chas. E. Scutt; Musical Director, Mr. Thomas Hilton; Scenic Artist, Mr. William Hobbs. Full dramatic license. Holding capacity: Number of persons, 1,600; amount, £100. Stage measurements: depth, 28ft.; width from 41ft. 6in. to 38ft.; between fly rails, 29ft.; stage to grid, 47ft.; proscenium opening, 24ft. 6in. Gas and electric light. Amount of printing required: 570 sheets posting, 350 d.c., 2,000 circulars. All headed and dated. Usual matinée day, Saturday at 2.30. Wednesdays also if three-night show. Time of band rehearsal, 11 a.m. Best months of the year: November, December, and January; bookings—Edward Compton, *John Gayde's Honour*, *Florodora*, *Morals of Marcus*, *My Wife*, *D'Oyly Carte* operas, *A Country Girl*, *Raffles*, *Decima Moore*, *Monsieur Beaucaire*.

**PIER PAVILION.**—Proprietors, the Hastings Pier Co.; Manager, Mr. J. D. Hunter; Acting-Manager, Mr. Charles Hawker; Musical Director, Mr. Surtees Corne; Scenic Artist, Mr. William Hobbs. Full dramatic license. Holding capacity: Number of persons, 1,500. Stage measurement: Depth, 24ft. Gas and electric light. Usual matinée days, Wednesday and Saturday. Band rehearsal, 12 noon.

**HIPPODROME.**—Proprietors, Hippodrome Syndicate; Managing directors, Messrs. Griffiths and Fisher; Acting-Manager, Mr. Walter Norman; Musical Director, Mr. J. M. Harrison. Music and dancing license. Holding capacity: Number of persons, 1,500; amount, £60. Stage measurements: Depth, 30ft.; width, 48ft.; proscenium opening, 30ft. Electric light. Band rehearsal, 1 p.m., except Bank Holiday, when it is 12 noon. Bars no surrounding halls.

**ST. LEONARD'S PIER PAVILION.**—Entertainment Manager and Piermaster, Mr. Elvey Thomas.

Early closing day, Wednesday; market day, Saturday.

Medical Officer.—A.A.: Dr. E. Pollard, 34, Wellington Square. 'Phone, 1007. Hours, 9-10, 1.20-2.30, and 7-8. A.U.: The same. M.H.A.R.A.: The same.

Agents.—M.H.A.R.A.: R. Everton, Empress. A.U.: The same.

### HAWICK, Roxburgh, N.B.

Population, 17,303. Miles from London, 345.

**NEW THEATRE.**—Proprietor, Mr. W. Payne Seddon; Managers, Messrs. W. Payne Seddon and Gordon Starkey; Acting-Manager, Mr. Adam Grant; Musical Director, Mr. J. Grant; Scenic Artist, Mr. Geo. Collier, jun. Restricted license. Holding capacity: Number of persons, 750; amount £50. Stage measurements: depth, 24 ft.; width, 36 ft.; proscenium, 24 ft. opening. Electric light. Usual matinée

day, Saturday. Booked last three days of week only, in conjunction with Dumfries.

**TOWN HALL.**—Manager, Mr. J. Waldie. Double license. Holding capacity: Number of persons, over 1,200. Amount: £100 at ordinary prices. Stage, 24ft. deep, and 35ft. wide, permanent. Proscenium takes in 18ft. wings and 24ft. cloths. Electric light.

**EXCHANGE HALL.**—Manager, Mr. W. Laidlaw. Has dramatic license. Holding capacity: Number of persons, 1,500; amount £50 at 2s., 1s., and 6d. Permanent stage. Stage measurements: 50ft. by 18ft., can be extended to 50ft. by 30ft.; proscenium opening, 22ft. by 18ft. Gas and electric light. Amount of printing required: Two to three hundred double crown sheets, two hundred day bills, one hundred lithos. Terms for hiring: Concerts, one night, £2 15s.; six nights, £11. Theatres, one night, £3 5s.; six nights, £11 10s. This includes light and heating. Amount of deposit required on booking, £1. The halls can be let for circuses, exhibitions, or any other floor performances.

The population of Hawick at the last census was given at 17,303, but since that time Stobs, a large estate near the town, has been bought by the Government and converted into a camping ground for volunteers. From the beginning of June until the end of August there are from 15,000 to 20,000 volunteers receiving their annual training at Stobs, and during these months trains are run every fifteen minutes to and from the camping ground. The larger portion of the population is industrial, the manufacture of tweeds and hosiery being the principal industries.

The only fair of any importance is the Common Riding, held in the Upper Hough (the property of the town) on Friday and Saturday, June 5 and 6. Showmen, etc., generally come to the town on the Tuesday or Wednesday preceding the fair, and stay until the following Tuesday. Good business is done during this time. Dates of other fairs: March 7, May 17. Portable theatres, circuses, etc., are also accommodated on the above-mentioned ground during the year. To obtain the license from the Town Council, portables must be well constructed. Licenses have been refused, owing to the unsightly structure.

Market day, Thursday; early closing day, Tuesday.

### HAWKHURST, Kent.

Population, 3,136. Miles from London, 52.

**VICTORIA HALL.**—Manager, the Parish Council. Dramatic license. Holding capacity: Number of persons, 300; amount, £12 12s. Stage measurements: 12ft. by 18ft.; no proscenium. Lighted by gas. Terms for hiring, £1 1s. per day. Amount of deposit required on booking, half.

Early closing, Wednesday.

### HAYLE, Cornwall.

Population, 1,084. Miles from London, 313.

**PUBLIC HALL.**—Manager, Mr. J. S. Broach. Double license. Holding capacity: Number of persons, 300. Stage measurements: 28ft. by 14ft. Wagon roof, sides 12ft., centre 19ft. from stage to ceiling. Lighted by gas, special connections for lanterns. Terms for hiring: Theatrical, 30s. one night. Amount of deposit required on booking, 10s. Good Saturday town.

Date of local fair, Tuesday after Whitsun week. Many sites available for portable, al-fresco concerts, and circuses.

Early closing, Thursday; market, Saturday.

### HAYWARDS HEATH, Sussex.

Population, 3,717. Miles from London, 38.

**PUBLIC HALL.**—Manager, Mr. Geo. Plummer. Double license. Holding capacity: Number of persons, 400. Portable stage. Lighted by gas. Terms for hiring, £2 2s. per night. Full fee required on booking.

Early closing day, Wednesday; market day, Tuesday.

### HEBBURN-ON-TYNE, Durham.

Population, 20,901. Miles from London, 276.

**ROYAL THEATRE.**—Proprietor, Mr. Charles Elderton; Musical Director, Mr. Le Roy; Scenic Artist, Mr. Thomas Smith; Full dramatic license. Holding capacity: Number of persons, 1,500; amount, £70. Stage measurements: Depth, 33 ft.; width, 56 ft.; proscenium opening, 27 ft. Gas and electric light. Amount of printing required, walls, 600; windows, 500. Usual matinée day, Saturday. Time of band rehearsal, 1 p.m.

Early closing day, Wednesday.

### HEBDEN BRIDGE, Yorks.

Population, 7,536. Miles from London, 219.

**CO-OPERATIVE HALL.**—Secretary, Mr. Arthur Sutcliffe. Dramatic license. Holding capacity: Number of persons, 800. Platform, 25ft. by 13ft.; can be extended to 22ft. Electric light. Terms for hiring: Dramatic, one night, £2 12s. 6d. Amount of deposit required on booking, £1.

Early closing, Tuesday; market, last Friday in month.

### HEDNESFORD, Staffs.

Population, 10,293. Miles from London, 127.

**PUBLIC ROOMS.**—Manager, Mr. J. W. Vincent. Dramatic license. Holding capacity: Number of persons, 450; amount, £12. Stage with partial fit-up. Stage measurements: Depth, 15ft.; height, 12ft.; opening, 18ft. Gas. Amount of printing required: 300 day bills, lithos, etc. Terms on application. Amount of deposit required on booking, 10s. Good for two nights, Saturday and Monday.

Early closing, Thursday; market, Saturday.

### HELENSBURGH, Dumbarton, N.B.

Population, 9,500. Miles from London, 450

**VICTORIA HALLS.**—Belonging to Town Council. Dramatic license. Holding capacity: Number of persons, 700. Ordinary platform, which can be added to at company's expense. Terms for hiring: For concerts, £2 2s.; for theatricals, £3 10s., exclusive of gas; charge for gas, 2s. 6d. per hour. Amount of deposit required on booking, 20 per cent.

### HELSTON, Cornwall.

Population, 3,088. Miles from London, 319.

**GODOLPHIN HALL.**—Secretary, Mr. T. Taylor. Size of hall, 62ft. by 40ft. Double license. Holding capacity: Will seat 400; standing room for another 100. Stage measurements: 30ft. long by 18ft. wide, can be reduced

to 16ft. by 9ft.; 18ft. from stage level to wall plate. Lighted by gas. Terms for hiring: 31s. 6d. for first night, 21s. 6d. for each subsequent night; gas extra, by metre. Amount of deposit required on booking, 10s. 6d.

Early closing, Friday; markets, Wednesday and Saturday.

### HEMEL HEMPSTEAD, Herts.

Population, 11,264. Miles from London, 37.

**TOWN HALL.**—Manager, Mr. H. Killeen. Not licensed. Holding capacity: Number of persons, about 300. Concert stage, 25ft. by 12ft. Lighted by gas. Terms for hiring: One night, 27s. 6d.; two nights, 45s.; three nights, 57s. 6d.; £5 5s. per week. Full amount to be paid on booking.

Local fairs in September.

Market day, Thursday; early closing, Wednesday.

Medical Officer.—A.U.: Dr. M. C. Sykes, Maynard Tower.

### HENLEY-ON-THAMES, Oxon.

Population, 5,904. Miles from London, 35.

**TOWN HALL.**—Proprietors, the Corporation; Manager, Mr. E. H. Fox. No dramatic license, only used for concerts. Holding capacity: Number of persons, 400. Lighted by gas.

**KENTON HALL** (formerly St. Mary's Hall)—Manager, Mr. W. C. Weston, Music Warehouse, Bell Street. Double license. Holding capacity: Number of persons, 500. Fixed proscenium, 20ft. opening. Stage: 30ft. between extreme walls; 18ft. from footlights to back wall. Lighted by gas. Amount of printing required: 200 sheets ample. Terms for hiring: One night, 2½ guineas. Amount of deposit required on booking: Half a guinea.

This is considered a one-night town, and an interval of ten days between is advisable.

The only fair of note is on the Thursday after September 21.

Advance agents can secure sites for circus, etc.

Early closing, Wednesday; market, Thursday.

### HEREFORD, Hereford.

Population, 21,382. Miles from London, 144.

**GARRICK THEATRE.**—Proprietor and Manager, Mr. Harry P. Barnsley; Musical Director, Mr. William James. Full dramatic license. Holding capacity: Number of persons, 550; amount, £45. Stage width, 35ft.; depth, 25ft.; proscenium opening, 18ft. Electric light. Amount of printing required: 500 sheets posting, 500 d.c. for window billing. Usual matinée day, Saturday. Time of band rehearsal, 12 o'clock.

**VOLUNTEER DRILL HALL.**—Licensee and Manager, Mr. A. Lovesey, 2, Offa Street, Hereford. Has dramatic license. Holding capacity: Number of persons, 1,400; amount, £85, ordinary prices. Stage measurements: 32ft. wide, 23ft. deep, opening 27ft., stage frame 18ft. Large dressing-rooms, heated throughout with hot water. Gas and electric light. Amount of printing required, 300 sheets posters. Terms for hiring and sharing: Apply to Licensee.

**SHIRE HALL.**—Manager, Mr. George Smith. No dramatic license. Holding capacity: Number of persons, 750. Stage: 29ft. by 12ft. Gas and electric light. Terms for hiring from £4 10s. to £5 5s. (inclusive).



Amount of deposit required on booking, £2 10s. Remarks: This hall is not let for anything requiring a dramatic license. In addition to body of hall the orchestra will hold 200 people.

Local May fair, first Wednesday and Thursday after May 1. Portables are not allowed in the town. No place in the town is available for alfresco concerts. Circuses generally find accommodation in Edgar Street upon land owned by Mrs. Farr.

Market day, Wednesday; early closing, Thursday.

### HERNE BAY, Kent.

Population, 6,726. Miles from London, 62.

**PIER PAVILION THEATRE.**—Proprietors, Herne Bay Pier Co.; Manager, Mr. F. W. Waicher; Acting-Manager, Mr. H. Bankes; Scenic Artist, Mr. Bon. Dramatic license. Holding capacity: Number of persons, 600; amount, £30. Stage measurements: Depth, 19ft.; width, 32ft.; proscenium, 19ft. by 13ft. 8in. Electric light. Matinée day, Saturday. Best season, middle July to end September.

**EMPIRE THEATRE.**—Lessee and Manager, Mr. C. Cordingley.

**TOWN HALL.**—Proprietors, the Corporation; Manager, Mr. Joseph Jubb, Clerk to the Council. Dramatic license. Holding capacity: Number of persons, 600; amount, £40. Depth and width of stage: 20ft. by 18ft.; takes scenery 18ft. high. Lighted by gas (incandescent). Terms for hiring: One night, £2 2s.; two nights, £4 4s.; subsequent nights, £1 1s.; during August and September, one night, £4 4s.; subsequent nights, £2 2s. Amount of deposit required on booking, £1. No early closing or market day.

### HERTFORD, Herts.

Population, 9,322. Miles from London, 24.

**CORN EXCHANGE.**—Has dramatic license. Satisfactory for fit-up touring companies. The Corporation have spent considerable sums in bringing the building up to modern requirements. At the present time they are contemplating a new stage. Companies may count upon good business for one or two nights.

**TOWN HALL.**—Apply to the Town Clerk.

The inhabitants are mainly residential. No large industries, two large building firms and a large printing establishment employing the largest number of workpeople.

"Plough" Meadow, on the London Road, is used by circus companies, and is an excellent site for the purpose. The Corporation look with disfavour upon portables, and will not grant licenses.

Fairs are held on the third Saturday before Easter, May 12, July 5th, and November 8, but they are very small affairs.

Early closing, Thursday; market, Saturday.

### HETTON, Co. Durham.

Population, 13,673. Miles from London, 250.

**STANDARD THEATRE.**—Lessee and Manager, Mr. James Chapman. Dramatic license. Early closing, Wednesday; market, Friday.

### HEYWOOD, Lancs.

Population, 25,458. Miles from London, 193.

**BOROUGH THEATRE.**—Lessee, Mr. Albert Jones; General Manager, Mr. W. F. Sykes; Musical Director, Mr. H. Tweedale. Re-

stricted dramatic license. Holding capacity: Number of persons, 950; amount, £25. Stage opening, 17ft.; 20ft. depth; takes 18ft. flats. Gas and electric light. Amount of printing required: 300 sheets and 300 lithos. Time of band rehearsal, 1 p.m. Best months, September, October, January, and February.

Market day, Friday; early closing, Tuesday.

### HIGH WYCOMBE, Bucks.

Population, 15,540. Miles from London, 34.

**TOWN HALL.**—Proprietors, The Corporation. Apply to the hall-keeper. Holding capacity: Number of persons, 1,166. Stage (including space occupied by organ), 67ft. wide by 32ft. deep (average). Terms of hiring: £5 4s. per night. Deposit required on booking, £1.

Annual fair always takes place on the Monday preceding September 29. Population largely composed of chairmakers, chair-making being the staple trade of the town. Fair Meadow always used for circus pitch; cricket field for alfresco concerts. Portable theatres are not allowed in the borough, but it is possible to get sites outside the borough boundary. Playgoers go to see good and up-to-date things freely; always seem to find the money when the show is worth it.

Early closing, Wednesday; market, Friday.

### HIRWAIN, Brecon.

Miles from London, 175.

**VICTORIA HALL.**—Manager, Mr. Dd. Thomas. Holding capacity: Number of persons, about 500. No dramatic license. Stage, 17ft. deep by 30ft wide; proscenium, 16ft. wide by 12ft. high. Lighted by gas. Terms for hiring: One night, 27s. 6d.; two, 45s.; three, 60s.; six, 90s. Amount of deposit required on booking, 10s.

### HITCHIN, Herts.

Population, 10,072. Miles from London, 34.

**TOWN HALL.**—Manager, Mr. Wm. Onslow Times, Clerk. Has dramatic license. Holding capacity: Number of persons, 780. Stage, depth, 21ft.; width, 26ft.; height, 19ft.; height of floor, 3ft. 6in.; proscenium height, 17ft. 5in.; width, 21ft. 10in. Gas and electric light. Terms for hiring: Entertainments, £2 2s. first night; £1 1s. after; hallkeeper, 7s. 6d.; 2s. 6d. each successive performance; theatricals, £3 3s. first night; £1 11s. 6d. after; hallkeeper, 10s. 6d.; 5s. after first night. Amount of deposit required on booking: 25 per cent.

Dates of local fairs: Easter Wednesday and Whitsun Wednesday. Sites available for portables, al fresco concerts, and circuses, Butts Close and Highlander Close.

Early closing, Wednesday; market, Tuesday.

### HOLBEACH, Lincs.

Population, 4,755. Miles from London, 90.

**PUBLIC HALL.**—Manager, Mr. Thos. Chas Wilders. Has dramatic license. Holding capacity: Number of persons, 400 or 500. Stage, 30ft. by 12ft. Lighted by gas. Terms for hiring, £1 10s. for first night and £1 5s. for each subsequent night. If the hall is required for a week special terms are arranged. Amount of deposit required on booking, £1.

Pleasure fair, October 11.

Early closing day, Wednesday; market day Thursday.



**HOLYWOOD.**

**TOWN HALL.**—Manager, The Town Clerk. Holding capacity: Number of persons, 500. Platform, 36ft. by 14ft. Lighted by gas. Terms for hiring: 15s. per evening; 15 per cent. off for two or more consecutive days. No local fairs. Good site for circuses.

**HORNCASTLE, Lincs.**

Population, 4,038. Miles from London, 130.

**CORN EXCHANGE.**—Manager, Messrs. Jackson and Gee. Has dramatic license. Holding capacity: Number of persons, 600. Stage, 36ft. by 18ft. No proscenium. Lighted by gas. Terms for hiring: 21s. for first day, 17s. 6d. second, 12s. 6d. after. Amount of deposit required on booking, 10s.

Early closing, Wednesday; market, Saturday.

**HORSFORTH, Yorks.**

Population, 7,784. Miles from London, 271.

**MECHANICS' INSTITUTE.**—Secretary, Mr. C. W. Marsden. No dramatic license. Holding capacity: Number of persons, 300. Small stage or platform. Lighted by gas. Amount of printing required, 25 posters. Terms for hiring: Concerts 20s. each. Amount of deposit required on booking, 10s.

Early closing, Wednesday; no market.

**HORWICH, Lancs.**

Population, 15,084. Miles from London, 206.

**PRINCE'S THEATRE.**—Proprietor, Mr. A. P. Patterson; Manager, Mr. A. Harcourt; Musical Director, Mr. Turner. Dramatic license. Holding capacity: Number of persons, 600; amount, £40. Stage measurements, 21ft. by 18ft. Lighted by gas. Usual matinée day, Saturday. Best months, September to March. Early closing day, Wednesday.

**HOUGHTON-LE-SPRING, Durham.**

Population, 7,858.

**THEATRE ROYAL.**—Stage 23 x 26. Proscenium, 18; fly rail, 18.

Market day, Saturday; early closing, Wednesday.

**HOYLAND, Yorks.**

**THEATRE METROPOLE.**—Proprietors, The (Hoyland) Theatre Metropole Company; Lessee and Manager, Mr. Geo. S. King; Acting-Manager, Mr. Geo. R. Baker; Musical Director, Mr. G. Frost. Restricted dramatic license. Holding capacity: Number of persons, 1,500; amount, £55. Stage, 60ft. wide and 30ft. deep; proscenium opening, 26ft.; fly all cloths. Lighted by gas. Amount of printing required: 500 d.c. sheets walls, 400 lithos, 300 d.c. letterpress. Usual matinée day, Saturday. Time of band rehearsal, 4 p.m.

**HUDDERSFIELD, Yorks.**

Population, 95,057. Miles from London, 190.

**THEATRE ROYAL.**—Proprietors and Managers, Messrs. Milton Bode and Edward Compton; Acting-Manager, Mr. Frank Seddon; Musical Director, Mr. J. Hecker; Scenic Artist, Mr. A. W. Moore. Fully licensed. Holding

capacity: Number of persons, 5,000; amount, £140. Depth of stage, 37ft.; width, 55ft.; proscenium opening, width 26ft. Gas and electric light. Amount of printing required: 1,300 sheets and 700 lithos. Usual matinée day, Saturday. Time of band rehearsal, 1 o'clock. Best dates of the year: From October to March.

**HIPPODROME.**—Proprietors, Northern Theatres Co., Limited; Managing Director, Mr. W. Robinson; General Manager, Mr. Otto C. Culling; Acting-Manager, Mr. N. M. Robinson; Booking Circuit, N.T. Co.; Musical Director, Mr. T. Hoyle. Double license. Holding capacity: Number of persons, 1,350. Depth and width of stage: Deep, 26ft.; wide, 50ft.; proscenium, 26ft. Electric light. Time of band rehearsal, 12.30.

**TOWN HALL.**—Manager, The Borough Treasurer. Double license. Holding capacity: Number of persons, 2,113. Platform and orchestra: Depth, 18ft.; width, 32ft. Electric light. Terms for hiring: Concerts, etc., £8 10s. first night; £5 second night; £3 10s. succeeding consecutive nights; matinées same day, half evening charge, plus lighting. Hire charges required on booking; lighting at close of engagement.

**VICTORIA HALL.**—Secretary, Mr. J. T. Prentis. Music and dancing license. Holding capacity: Number of persons, 800. Platform with footlights. Depth, 9ft.; can be extended to 18ft. in the centre; width, 36ft. Electric light. Terms for hiring: £2 2s. per evening for not less than six consecutive evenings, including light; if electricity is required for pictures (direct current), £2 7s. 6d. per evening, inclusive, for not less than six consecutive evenings. Amount of deposit required on booking, £5.

Dates of local fairs: Easter Saturday, Monday, and Tuesday, June 20, 22, and 23; Lockwood fair, September 19, 21, and 22; Christmas fair, December 24, 25, and 26. Portables find suitable ground in many of the outlying districts, such as Holmfirth, Holey, Meltham, etc. Excellent circus pitch at Longley Hall Park. Alfresco entertainment in Greenhead Park. Animated picture shows pay very successful visits.

Sites also available for portables, alfresco concerts, and circuses: Fair Grounds, Great Northern Street, and Lockwood. Applications to Market Inspector.

Early closing, Tuesday; market, Wednesday.

**HULL, Yorks.**

Population, 240,259. Miles from London, 175.

**GRAND THEATRE.**—Proprietors, Mortons, Limited; Managing Director, Mr. William Morton; Manager, Mr. W. F. Morton; Musical Director, Mr. Louis Hesmarn; Scenic Artist, Mr. Tom Bogue. Full dramatic license. Holding capacity: Number of persons, 2,800; amount, £200 at ordinary prices. Electric light. Amount of printing required, 1,700 sheets. Usual matinée day, Saturday. Time of band rehearsal, 12.

**THEATRE ROYAL.**—Lessee, Mr. Wm. Morton; Acting-Manager, Mr. Tom H. Bogue; Musical Director, Mr. B. T. Little. Dramatic license; no Excise. Holding capacity: Number of persons, 1,700. Electric light. Amount of printing required, 1,500 walls, 800 windows. Usual matinée day, Saturday. Time of band rehearsal, 12.30 p.m.

**ALEXANDRA THEATRE.**—Proprietors, Mortons, Limited; Chairman and Manager, Mr.

William Morton: Acting-Manager, Mr. George Morton; Musical Director, Mr. R. W. Watt; Scenic Artist, Mr. Tom Bogue. Restricted license. Holding capacity: Number of persons, 3,000. Gas and electric light.

**PALACE.**—Proprietors, Moss's Empires, Limited; Manager, Mr. John S. Barnett. Booking circuit, Moss's Empires. Musical Director, Mr. Albert E. Leader. Music and dancing license. Gas and electric light. Time of band rehearsal, 2 p.m. No matinée day.

**EMPIRE.**—Proprietor, Mr. Alfred Selwyn; Manager, Mr. Harry Slingsby; Acting-Manager, Mr. H. Parry. Booking circuit, Selwyn. Musical Director, Mr. Mahlon B. Whittle. Music and dancing license. Holding capacity: Number of persons, 1,500; amount, £45. Electric light. Time of band rehearsal, 12 noon. No matinée day. Bars Hippodrome and Palace.

**THE HIPPODROME,** Porter Street.—Lessee and Director, Mr. Alfred Graham; Acting-Manager, Mr. Tom Lunn. Seats 1,190.

**THE CIRCUS,** Anlaby Road.—General Manager, Mr. Edward Emerson. Adaptable for circus performances, dioramas, cinematograph entertainments, and concerts. Seats 2,668.

**ASSEMBLY ROOMS.**—Managers, Messrs. G. and L. A. Peacock. No dramatic license. Holding capacity: Number of persons, 1,500. Terms for hiring: One night, £11 11s.; second, £7 7s.; third, £6 6s.; fourth, £5 5s.; per week, £40.

**LECTURE HALL.**—Managers, Messrs. G. and L. A. Peacock. No dramatic license. Holding capacity: Number of persons, 800. Stage: 25ft. by 15ft. Terms for hiring, £3 3s. per night; £15 15s. per week.

**CITY HALL.**—In course of construction in connection with the municipal improvements, and is understood to be intended for public meetings, high-class concerts, festivals, etc. The progress made by the builders is, however, very slow, and the date of completion is problematical.

Hull has a residential and industrial population of about a quarter of a million, exclusive of the towns and villages in the neighbourhood, to which convenient train services are in operation after the close of the performances. The industrial community is chiefly engaged in shipping, deep sea fishing, and manufactures, viz.:—oil, paint, chemicals, oil cake, etc.

There is no demand for sites for portables or concert and circus pitches, the permanent buildings meeting all requirements. In the past, however, such attractions as Barnum and Bailey's and Buffalo Bill's Wild West shows have been accommodated on the fair ground. Hull Fair, probably the largest pleasure fair in the country, is held annually on October 11 and following days (the usual duration being five or six days). No difficulty is experienced with the local authorities, who accept the fair as an old-established institution, and prepare their spacious ground in Walton Street for the purpose.

There are a number of smaller halls in Hull, viz.:—St. George's, Cobden, Friendly Societies', Central, St. James's, Ripon, and Wilson, which are available for concerts, dances, etc., but these are usually made use of for local entertainments.

Market days, Tuesday and Friday; early closing, Thursday.

Medical Officers.—A.A.: Dr. G. H. Bradford, 22, Story Street, and Dr. E. S. Morgan, 51, George Street, A.U. and M.H.A.R.A.: Dr. Morgan.

Agent.—M.H.A.R.A.: J. C. Bloom, Wheat-sheaf Hotel, King Edward Street. A.U.: The same.

#### RECOMMENDED APARTMENTS.

Mrs. S. Dobbs, 59, Great Thornton Street.—2 bedrooms, 2 sitting-rooms, double-bedded and combined room.

Miss Lister, 6, Wood's Terrace, South Street.—2 bedrooms, 2 sitting-rooms, double-bedded and combined room.

Mrs. Storey, 101, Great Thornton Street.—2 bedrooms, sitting-room, combined room; piano.

#### HUNTLY, Aberdeenshire.

Population, 4,136. Miles from London, 581.

**STEWARTS' HALL.**—Secretary, Mr. J. R. McNath, solicitor, Huntly. Double license. Holding capacity: Number of persons, 650. Stage requires extension for dramatic entertainment. Lighted by gas. Amount of printing required, 70 bills. Terms for hiring: £1 per night, gas, special insurance, heating, etc., over and above. No deposit required on booking. Friday is considered the best night, it being the local half-holiday amongst the shopkeepers.

The market stance is available for alfresco concerts and circuses. Application should be made to the Burgh Surveyor.

Marks, first and third Wednesdays.

#### HYDE, Cheshire.

Population, 32,766. Miles from London, 181.

**THEATRE ROYAL.**—Proprietor, Mr. Fred Granville; Manager, Mr. Arthur R. Feather; Musical Director, Mr. James Lord; Scenic Artist, Mr. Arthur Leslie. Full dramatic license. Holding capacity: Number of persons, 3,000; amount, £150. Width of stage, 80ft.; depth of stage, 65ft.; height of grid, 45ft.; opening, 29ft. Electric light. Usual matinée day, Saturday. Time of band rehearsal, 1 p.m.

**HIPPODROME.**—Proprietor, Mr. Wilbraham Stansfield; Stage-Manager, Mr. J. Harper; Musical Director, Mr. Frank Seymore. Music and dancing license. Holding capacity: Number of persons, 900; amount, £15. Stage measurements: width, 28ft.; depth, 14ft. Electric light. Time of band rehearsal, 2 p.m. Usual matinée day, Saturday. Bars Theatre Royal.

**MECHANICS' INSTITUTE.**—Proprietors, The Hyde Corporation; Secretary, Mr. S. Ashworth. Has no dramatic license.

Industrial population. Cotton factories. Hyde Wakes (chief holiday) are held the first week in September. Alfresco concerts are given in the district during summer months. The "pitch" on which Mr. Ohmy built a wooden structure for a season is vacant in Clarendon Street. Two or three "World's Fairs," travelling booths, etc., are held on the same ground during summer. Portable theatres used to do well before the theatre was built. No license would be granted now.

Market day, Saturday; early closing day, Tuesday.

Medical officer.—A.A.: Dr. James A. Watts, 34, Church Street. A.U.: The same.

#### HYPHE, Kent.

Population, 5,557. Miles from London, 66.

**HYPHE INSTITUTE.**—Secretary, Mr. Robt. Worthington; Caretaker, Mr. C. Rogers. Has dramatic license. Holding capacity: Number



of persons, 350. Stage: Width, 29ft.; depth, 11ft. (can be enlarged to 15ft.). Lighted by gas. Terms for hiring: £1 10s. first night, £1 per night after. Amount of deposit required on booking, 10s.

No local fairs, and portables do not visit the town. There are sites for circuses and al-fresco concerts on the Green.

Early closing day, Wednesday.

### IBSTOCK, Leicester.

Population, 3,922.

Near Market Bosworth. Is a colliery district of 5,000, with no suitable hall. Portables have done well, and licenses invariably are granted by the Market Bosworth Bench of magistrates.

### IDLE (near Bradford), Yorks.

Population, 7,468. Miles from London, 190.

CO-OPERATIVE HALL.—Manager, Mr. J. Bramley. Music license. Holding capacity: Number of persons, 400. Proper stage with footlights. Lighted by gas. Terms for hiring, 17s. 6d. for concert. Amount of deposit required on booking, 17s. 6d.

No local fairs or sites available for portables.

Early closing day, Tuesday.

### ILFORD, Essex.

Population, 41,234. Miles from London, 7.

TOWN HALL.—Licensee and Responsible Manager, Mr. John Wheeldon Benton. Double license. Holding capacity: Number of persons, 740 (108 gallery). Stage, 17ft. by 33ft. Electric light. Terms for hiring: Dramatic performances (stage plays) by electric light, £5 5s.; for three evenings, £12 12s.; rehearsal (not exceeding two hours' duration) by daylight, £1 1s.; by electric light, £1 11s. 6d. The amount of deposit required on booking depends on engagement—£1 1s. for one evening.

A cinematograph or such-like entertainment may not be given in the Town Hall, or the gallery of the hall, unless due notice of intention to hold such entertainment is given to the Clerk to the Council, as licensee and responsible manager.

A fireproof box to enclose the cinematograph machine must be provided by the person engaging the hall, or the gallery of the hall, for purposes of a cinematograph entertainment.

No local fair held.

Early closing day, Thursday.

### ILFRACOMBE, Devon.

Population, 8,557.

THE ALEXANDRA THEATRE.—Manager, Mr. J. Roberts. Dramatic and music and dancing license. Holding capacity: Number of persons, seats 1,150; amount, £100. Permanent stage. Stage, 60ft. wide, 30ft. deep; proscenium, 20ft. to 30ft., as required. Gas and electric light. Terms for hiring on application.

RUNNACLEAVE THEATRE.—Manageress, Mrs. A. Chown, Runnacleave Hotel (which adjoins). Fully licensed. Holding capacity: Number of persons, just over 500 seated, or 600 standing; amount, from £50 to £60. Stage measurements: Depth, 22ft.; front cloth, 30ft. by 16ft.; back cloth, 24ft. by 16ft.; wings,

16ft.; proscenium opening, 18ft. by 14ft. Electric light. Amount of printing required, the usual wall posters, long day bills, throwaways, etc. Terms for hiring, two guineas nightly, five guineas for three nights. Amount of deposit required on booking, 10s. 6d.

VICTORIA PAVILION.—Apply Manager.

Ilfracombe's population rises in the season, June to end of September, to sometimes 20,000 or 23,000. There is a site available for concert pitches overlooking the parade and near to it, called the Montobello Lawn, and also a small pitch lower down, which can be used for a small show. Circuses generally pitch on ground near the station and below Hillsborough Hill—both a short distance from the town, which can be leased for short visits.

Early closing day, Thursday; market day, Saturday.

Medical Officer.—M.H.A.R.A.: Dr. F. W. Langridge, Cleave House.

### ILKESTON, Derbyshire.

Population, 25,384. Miles from London, 126.

THEATRE ROYAL (Head Office).—Proprietors, New Theatre (Ilkeston) Co., Limited; Manager and Licensee, Mr. L. F. A. Rogers; Musical Director, Mr. Chas. Keith Smith. Full dramatic license. Holding capacity: Number of persons, 2,000; amount, £75 (ordinary doors). Stage measurements: 56ft. by 36ft.; proscenium, 28 ft.; grid, 43 ft.; stage to fly-floor, 20; cloths, 30 ft. Gas and electric light. Amount of printing required, 450 d.c. pictorials, 600 lithos, circulars and throwaways. Usual matinee day, Saturday, 2.15. Time of band rehearsal, 1 p.m. Nearest towns, Nottingham, Derby, Lincoln, Loughborough, Chesterfield, Leicester, and Sheffield. Booked in conjunction (by arrangement) with Grand Theatre, Mansfield; King's Theatre, Sutton-in-Ashfield; and New St. James' Theatre, Long Eaton. The theatre may be rented during June and July.

QUEEN'S PALACE OF VARIETIES.—Proprietor and Manager, Mr. Jim Morley; Musical Director, Mr. L. W. Atkin. Full license. Holding capacity: Number of persons, 1,000. Stage measurements: 15 ft. by 10 ft. Electric light. No band; simply piano.

The population is chiefly industrial, consisting of colliers, lace-makers, hosiery hands, etc. The pleasure fair in this town is of three days' duration (Thursday, Friday, and Saturday in the Feast Week), and the Feast Suncry is always the first after October 11. Portable theatres very seldom visit the town now. Circus pitches are obtainable not far from the tram routes.

Early closing day, Wednesday; market days, Thursday and Saturday.

### ILKLEY, Yorks.

Population, 7,455.

ST. MARGARET'S HALL.—Proprietors, St. Margaret's Trustees; Manager, Rev. Mr. Dodd; Sharing Manager, Mr. J. Shuttleworth, Gothic House. Restricted license. Holding capacity: Number of persons, 500; amount, £25 to £30. Lighted by gas.

Early closing day, Wednesday.

### INVERGORDON, Ross-shire.

Population, 2,000. Miles from London, 599.

TOWN HALL.—Proprietors, The Town Council; Secretary, Mr. P. W. George. Double



license. Holding capacity: Number of persons, 500. Depth and width of stage, 14ft. and 30ft. Lighted by gas. Amount of printing required: 50 bills. Terms for hiring, £1 5s. per night. Amount of deposit required on booking, £1 5s.

### INVERNESS, Inverness.

Population, 21,193. Miles from London, 591.

**THEATRE ROYAL**.—Proprietor, Mr. J. W. C. Burgess; Manager, Mr. Cameron Burgess; Acting-Manager, Mr. Edward Todd; Musical Director, Mr. Harry T. Tuff; Scenic Artist, Mr. C. J. Mackintosh. Restricted dramatic license. Holding capacity: Number of persons, 900; amount, £60. Stage, 28ft.; proscenium opening, 19ft. Gas light. Amount of printing required, 400. Usual matinée day, Saturday. Time of band rehearsal, 2.30 p.m. Best months, September to December and New Year Holidays.

**MUSIC HALL**.—Manager, Mr. Edward Todd. Holding capacity: Number of persons, 1,200; amount, £80. Good stage, 24ft. by 16ft.; no proscenium; Electric light. Amount of printing required, 400 sheets. Terms for hiring, £4 4s. per night; two nights, £7 7s.; per week, £12 12s. Amount of deposit required on booking, for week, £5 5s.

The population is made up of the residential and industrial class. The Highland Railway Works are the chief works; while there are other smaller ironworks and woollen mills. The people of Inverness give good patronage to opera or musical comedy. There are several sites for alfresco concerts, application for which must be made to the Town Council. The Public Park and Capel Inch are used for circuses.

Wool fair second Friday in July. Caple Inch and Public Park are the fair grounds.

Market days, Tuesday and Friday.

Medical Officer.—A.A.: Dr. G. M. E. Kerr, 19, High Street.

### IPSWICH, Suffolk.

Population, 25,384. Miles from London, 126.

**LYCEUM THEATRE**.—Proprietors, the Ipswich Lyceum, Limited; Manager, Mr. Leonard Grey; Musical Director, Mr. Lewin Taylor. Full dramatic license. Holding capacity: Number of persons, 1,200; amount, £105. Stage measurements: 30ft. deep, 40ft. wide; proscenium opening, 24ft. Gas and electric light. Amount of printing required, 600 sheets walls, 500 d.c. bills, 1,000 circulars. Usual matinée day, Saturday, 2.30. Time of band rehearsal, 11 a.m.

**HIPPODROME**.—Manager, Mr. E. H. Bostock; Acting-Manager, Mr. Thos. Stead. Booking circuit, Bostock Tour. Musical Director, Mr. Sidney Davis. Dramatic license. Holding capacity: 2,000. Proscenium opening, 30ft. Stage measurements: Depth, 40ft.; width, 70ft. Gas and electric light. Time of band rehearsal, 2 p.m. Matinée day, Saturday. Bars other theatres in Ipswich.

**LECTURE HALL**.—Manager, Mr. Herbert Walker. Dramatic license. Holding capacity: Number of persons, 600-700. Platform 25ft. by 15ft. Lighted by gas.

**OLD MUSEUM ROOMS**.—Manager, Mr. H. C. Archer. Music and dancing license. Holding capacity: Number of persons, 300. No stage. Lighted by gas. Terms for hiring, £3 3s.

Sites for circuses, etc.: Old Cattle Market, Upper Arboretum.

Early closing days, Wednesday and Saturday; market days, Tuesday and Saturday.

Agents.—A.U.: Mr. A. H. Cormack, The Posada, Brook Street. M.H.A.R.A.: Mr. F. Barham, Falcon Inn.

### RECOMMENDED APARTMENTS.

Mrs. Nicoll, 14, Orwell Place, Tacket Street. —1 sitting-room, 2 bedrooms, 1 combined room; piano; bath.

### IRONBRIDGE, Salop.

Population, 2,880. Miles from London, 158.

**MADELEY INSTITUTE**.—Has dramatic license and holds about 1,000.

**TOWN HALL**.—Has dramatic license and holds about 400.

The local fair is always held on May 29, and the town is often visited by portables. There is no difficulty whatever in obtaining licenses from the local magistrates. There are circus pitches; for instance, Fossett recently paid a visit to the town, and was well patronised, as all companies and circuses are that visit this district, which is surrounded with industries, viz., brick and tile, pipes, potteries, Coalport china, and C. B. Dale iron-works.

Early closing day, Wednesday; market day, Friday.

### JARROW, Durham.

Population, 34,925. Miles from London, 68.

**THEATRE ROYAL**.—Proprietor and Manager, Mr. Hugh Robertson; Acting-Manager, Mr. Rex Sugden; Musical Director, Mr. Maitland Lacy; Scenic Artist, Mr. Harry Sharpe. Full dramatic license. Holding capacity: Number of persons, 2,000; amount, £70. Stage measurements: 30ft. by 46ft.; proscenium opening, 20ft. Electric light. Amount of printing required, 650. No regular matinée day. Time of band rehearsal, 1 p.m.

**EMPIRE THEATRE**.—Proprietor, Mr. Alfred Selwyn; Manager, Mr. W. Morgan. Booking circuit, Selwyn's. Time of band rehearsal, 12 o'clock. Surrounding halls barred, in accordance with the Arbitrator's award.

This town is admirably situated for touring companies, there being an excellent train service. There are other large places in close proximity which have no places of amusement, and consequently the inhabitants flock into the central place. The chief industry is the shipbuilding. Jarrow is only six miles from Newcastle.

Early closing day, Wednesday.

### JEDBURGH, Roxburgh.

Population, 2,222. Miles from London, 370.

**PUBLIC HALL**.—Manager, Mr. Thomas Simson, Burgh Chamberlain. Has dramatic license. Holding capacity: Number of persons, 800. Platform, 25ft. by 30ft. Electric light. Terms for hiring: £3 3s.; two nights, £5 5s. Amount of deposit required on booking, half of rent.

Early closing day, Thursday; market day, Tuesday.

### JERSEY, Channel Islands.

Population, 52,796.

**OPERA HOUSE**.—Lessee and Manager, Mr. Edward Marris; Acting-Manager, Mr. Stanley Hope; Musical Director, Mr. Ben Blakbane; Scenic Artist, Mr. C. H. Frampton. Full dramatic license. Holding capacity: Number of persons, 1,100; amount, £105. Proscenium opening, 24ft.; width of stage, 60ft.; depth, 30 ft. Gas (incandescent). Amount of printing required, 250 sheets, 250 lithos. Usual matinée day, Wednesday. Time of band re-

hearsal, 2 p.m. Best bookings of the year: Mrs. Patrick Campbell, *The Dairymaids*, *The Blue Moon*, *The Belle of Mayfair*, Mr. and Mrs. Chas. Sugden, etc.

**WEST PARK PAVILION.**—Manager, Mr. E. C. Boiell, 64, King Street, Jersey. Fully licensed. Holding capacity: Number of persons, 1,200. Stage, 22ft. wide by 14 ft. deep; height, 15ft. No scenery. Lighted by gas. No limes. Amount of printing required, 60 to 80 d.c. (boards provided). Terms for hiring: £2 per night, £10 per week.

**ODDFELLOWS' HALL, St. Helier.**—Secretary, 18, Seaton Place. Dramatic performances and music and dancing by permission of the Bailiffs. Holding capacity: Number of persons, 550 to 600. Stage and dressing-rooms. Depth and width of stage and proscenium measurements: 14ft. inside, 20ft. outside to back; depth, 60ft.; width, 40ft. Lighted by gas. Terms for hiring: £1 15s. one evening, £3 two evenings, £4 10s. three evenings, or £7 one week. Amount of deposit required on booking: £2, if for a week.

No local fairs  
Early closing day, Thursday; market day, Saturday.

Medical Officer.—A.A.: Dr. R. Maxwell Moffatt, 46, David Place, St. Helier. Hours, 2-3. A.U.: The same.

Agent.—M.H.A.R.A.: W. Stone, Grosvenor Bar.

### KEIGHLEY, Yorks.

Population, 41,564. Miles from London, 211.

**QUEEN'S THEATRE.**—Proprietors, Messrs. Carson and Kendal; Manager, Mr. Lingford Carson.

**MUNICIPAL HALL.** Apply to Secretary. Has dramatic license.

**TEMPERANCE HALL.**—Apply the Manager. Music and dancing license. Holding capacity: Number of persons, 700. Stage, 40ft. by 18ft.; auditorium, 48ft. by 40ft.; gallery, 40ft. by 28ft. Lighted by gas. Terms for hiring: One night, £1 10s.; two nights, £2 10s.; three nights, £3 6s.; four nights, £3 15s.; six nights, £5. Amount of deposit required on booking, half.

Keighley is an industrial town, with a population as noted above in the borough, the rural population, bringing it to about 70,000. Its chief industries are textile machinery (one firm employing something like 3,000 hands), washing-machine works, laundry engineering companies, spinning, leather works, iron works, and manufacture of textile goods. There are two pleasure fairs—one in May and the other in November—each one ruled by the Cattle Fair, generally held the first Saturday in each month, and run for about ten days. It is very seldom portable theatres visit the town, most of them making for places in the rural districts. Difficulty is not experienced in obtaining license from Corporation. No sites for alfresco concerts. Now and then a circus visits the town, and there is no difficulty in getting a site nor any difficulty in getting a license from the Council.

Early closing day, Tuesday; market day, Wednesday.

Agent.—M.H.A.R.A.: J. Maughan, Caven dish Hotel.

### RECOMMENDED APARTMENTS.

Chadwick Temperance Hotel.

### KEITH, Banffshire.

Population, 4,753. Miles from London, 584.

**LONGMORE HALL.**—Secretary, Mr. George Davidson. Double license. Holding capacity:

Number of persons, 500. Stage 30ft. wide by 8ft. deep. Lighted by gas. Terms for hiring: Dramatic, 30s. per night; concerts, 25s. per night; attendance and lighting extra. Amount of deposit required on booking, half of rent.

The market stance is available for portables, circuses, etc.

Early closing day, Wednesday; market day, Friday.

### KELSO, Roxburgh.

Population, 4,006; miles from London, 365.

**CORN EXCHANGE.**—Secretaries, Messrs. P. and J. Stormonth Darling. Holding capacity: Number of persons, about 400. The taker provides platform. Terms for hiring: First night, £2 2s.; subsequently, £1 1s. Amount of deposit required on booking, £1.

Early closing day, Wednesday; market day, Friday.

### KENDAL, Westmorland.

Population, 14,183. Miles from London, 251.

**ST. GEORGE'S THEATRE.**—Proprietor, Mr. R. F. Chorley; Manager, Mr. J. W. Butler; Musical Director, Mr. T. B. Jackson. Full dramatic license. Holding capacity: Number of persons, 1,200; amount, £80. Stage measurements: 44 ft. by 32 ft.; grid height, 30 ft.; proscenium, 24 ft. by 18 ft. Gas and electric light. Amount of printing required: Walls and windows, 700 sheets. Usual matinee day, Thursday or Saturday. Time of band rehearsal, 5 p.m. Best months, August to April.

Industrial and market town, market day being Saturday each week and Wednesdays in the summer months and fruit season. Industries, manufacture of boots and shoes, tobacco, carpet weaving, horse clothing, hosiery works, hald and reed makers, card mills, and three iron foundries.

Thursdays, each week, all the year round, all shops close at 1 p.m. for half-day's holiday. Fairs: February 22, horses; March 23 and April 29, cattle; November 8, cattle; November 9, horses. Fortnight fair (cattle) every alternate Monday, and auction mart for cattle every Monday. A field is available for circus pitches; also portables. License for latter as yet never been refused. Kendal being only nine miles from Lake Windermere and fifteen from Grange-over-Sands, late trains are secured for special attractions, picking up at all the intermediate stations, and the town enjoys a nice, steady, all the year round trade.

### KENMARE, Co. Kerry, Ireland.

Population, 1,500 Miles from Dublin, 196.

**COMMERCIAL CLUB.**—Manager, Mr. Con. Buckley; Secretary, Mr. James O'Shea. Holding capacity: Number of persons, 500. Stage, 12ft. deep by 16ft. wide. Electric light. Week terms, 10s. per night. Amount of deposit required on booking, half fee.

Monthly fairs. Several sites available for portables, al fresco concerts, and circuses.

### KESWICK, Cumb.

Population, 4,451. Miles from London, 299.

**QUEEN OF THE LAKES PAVILION.**—Manager, Mr. G. M. McKane, 1, Fitz Arcade. Has dramatic license. Holding capacity: Number of persons, 1,200; amount, £50 maximum. Proper stage. Gas and electric light.



Amount of printing required: 300 sheets d.c. Terms for hiring: Two guineas one night, £3 15s. two nights, £5 three nights. Amount of deposit required on booking, 20s. day.

**VICTORIA HALL.**—Manager, Mr. G. P. Abraham. No dramatic license. Holding capacity: Number of persons, 300. For lectures and concerts. Gas. Amount of printing required: 12 large, 20 medium, 500 circulars. Terms for hiring: From 15s. Amount of deposit required on booking, half.

No local fairs. Circus ground available.

Early closing, Wednesday. Market, Saturday.

### KETTERING, Northants.

Population, 28,653. Miles from London, 72.

**AVENUE THEATRE.**—Proprietor and Manager, Mr. Frank Payne; Musical Director, Mr. Charles Sidney Payne. Restricted dramatic license. Holding capacity: Number of persons, 1,400; amount, £70. Stage measurements: Depth of stage, 26ft.; opening, 24ft.; width, 45ft. Gas and electric light. Amount of printing required, 400 sheets for walls. Usual matinée day, Saturday. Time of band rehearsal, 12.30 p.m.

**VICTORIA THEATRE.**—Managers, Messrs. A.V. Bailey and Co.; Business Manager, Mr. Bert Bailey; Musical Director, Mr. Alf. Bailey. Restricted dramatic license. Holding capacity: Number of persons, £200; amount, £80 to £100. Stage measurements: 27ft. deep by 50ft. wide; proscenium, 25ft. Gas and electric light (if required). Amount of printing required, 400 sheets for posting, 200 window lithos. Usual matinée day, Saturday. Time of band rehearsal, 5 or 6 p.m. Best months, September to March.

Early closing day, Thursday; Market day, Friday.

### KIDDERMINSTER, Worc.

Population, 24,681. Miles from London, 135.

**OPERA HOUSE.**—Proprietors, Messrs. Moore and Kennedy; Manager, Mr. J. P. Moore.

**MUSIC HALL or TOWN HALL.**—Manager, Mr. J. Morton, Town Clerk. Fully licensed. Holding capacity: Number of persons, 850. Stage has to be erected. Gas and electric light. Terms for hiring, one night, £4 10s.; three nights, £8 15s. Amount of deposit required on booking, 50 per cent.

Early closing day, Wednesday; market day, Thursday.

Medical Officer.—A.A.: Dr. D. Corbett. Far-field House. A.U.: The same.

Agent.—M.H.A.R.A.: T. Reed, Clarendon Hotel.

### KILKENNY, Co. Kilkenny.

Population, 11,000. Miles from Dublin, 81.

**THEATRE.**—Manager, Mr. T. L. Brown. Double license. Holding capacity: Number of persons, 1,000. Stage depth, 22ft.; width, 36ft.; 20ft. by 18ft. proscenium. Gas and electric light. Amount of printing required, from 600 to 800 sheets. Share on rental depends on class of performance. Amount of deposit required on booking, one-third of rent.

Kilkenny is twenty miles from Waterford, and forty from Limerick.

Dates of local fairs: Second Wednesday in each month. The fair green for circuses, etc.

### KILMARNOCK, Ayr.

Population, 34,160. Miles from London, 390.

**KING'S THEATRE.**—Proprietors, Kilmarnock Theatre Co., Limited; Managing Director, Mr. R. C. Buchanan; Acting-Manager, Mr. J. Major Ward; Musical Director, Mr. Henderson; Scenic Artist, Mr. W. J. Staum. Full license. Holding capacity: Number of persons, 2,400; amount, £100. Stage measurements: 23ft. by 23ft. by 36ft. Gas and electric light. Amount of printing required, 1,000 sheets. Usual matinée day, Saturday. Time of band rehearsal, 1 p.m. Best bookings of the year: *See-See, Dairymaids, Earl and the Girl, Sign of the Cross, The Christian*, etc.

Early closing day, first Wednesday in month, May to October; market day, Friday.

A.A. Medical Officer.—Dr. A. Revie, Calcutta Lodge.

### KING'S LYNN, Norfolk.

Population, 20,283. Miles from London, 99.

**NEW ROYAL THEATRE.**—Lessee and Manager, Mr. B. Pareezer; Acting-Manager, Mr. Reginald Pareezer; Musical Director, Mr. Omar Dene; Scenic Artist, Mr. W. Scouse. Double license. Holding capacity: Number of persons, 1,500; amount, £80, ordinary prices. Height of proscenium opening, 18ft.; width, 28ft.; wall to wall, 58ft.; depth, 34ft. Electric light and gas. Amount of printing required, twenty-five 6-sheets, six 12-sheets, five 18-sheets, two 24-sheets, 400 lithos, 700 circulars, 1,000 throwaways, 50 dated slips. Usual matinée day, Saturday or Wednesday. Time of band rehearsal, 12 noon. Worked as theatre and hippodrome. Bars no surrounding halls.

**ST. JAMES'S HALL AND ASSEMBLY ROOMS.**—Managers, Messrs. G. M. Bridges and Son. Music and dancing license. Holding capacity: Number of person, Hall, 1,000; Assembly Rooms, 250. Gas and electric light. Dates of local fairs: Lynn Mart, February 14 to 28.

Sites available for portables, etc.: Show Ground, Austin Street Field.

Early closing day, Wednesday; market days, Tuesday and Saturday.

Agent.—M.H.A.R.A.: Mr. F. Tyler, Rummer Hotel, Tower Street.

### KINGSTON-ON-THAMES, Surrey.

Population, 34,375. Miles from London, 12.

**ROYAL COUNTY THEATRE.**—Proprietors, the Kingston-on-Thames Theatre Co., Limited; Managing Director, Mr. Peter Davey; Musical Director, Mr. Hugo Rignold; Scenic Artist, Mr. George Miller. Full dramatic license. Holding capacity: Number of persons, about 1,300; amount, about £115. Stage measurements: Opening, 22ft. 6in.; depth, 43ft.; width, 60ft.; grid, 48ft. Electric light. Amount of printing required, about 1,200 sheets. Usual matinée day, all the year round on Wednesday at 2.30; during the pantomime season, every Monday, Wednesday, and Saturday. Time of band rehearsal, 11 o'clock.

**DRILL HALL.**—Apply, The Secretary.

**ST. JAMES'S HALL.**—Manager, Mr. F. Selway; offices, 24, St. James's Road. Dramatic license. Holding capacity: Number of persons, 700. Platform only. Gas and electric light. Terms for hiring, £3 3s. per night. Amount of deposit required on booking, half fee.

Licenses are not difficult to get for portables. There has not been a case of refusal recently.



There are sites for alfresco concerts and circus pitches. The alfrescos are held every summer, and a circus usually visits yearly.

The fair was an old institution, but of late years has been done away with. Trams now run to London. A music hall has several times been tried, but has always proved a failure.

Early closing, Wednesday; market, Saturday.

### KIRKBY STEPHEN, Westmorland.

Population, 1,656. Miles from London, 260.

**ODDFELLOWS HALL.**—Manager, Mr. James Irvin. Special license for stage plays can be easily obtained. Holding capacity: Number of persons, between 400 and 500. Fixed stage, 27ft. long, 12ft. wide, 3ft. 6in. from floor. Lighted by gas. Terms for hiring: First day, 12s.; second day, 8s.; gas and fires extra. Amount of deposit required on booking, 5s.

Early closing, Thursday; market, Monday.

### KIRKCALDY, Fife.

Population, 22,347. Miles from London, 414.

**KING'S THEATRE.**—Proprietors, Kirkcaldy Theatre Company; Managing Director, Mr. R. C. Buchanan. Dramatic license. Holding capacity: Number of persons, 3,000; amount, £120. Depth and width of stage and proscenium measurements: Depth, 30ft.; proscenium opening, 28ft.; full width of stage, 60ft. Gas and electric light. Amount of printing required: If six nights, 800 sheets for walls, 500 lithos; if for three nights, 400 sheets for walls and 300 window lithos.

**ADAM SMITH HALL**, belonging to the Kirkcaldy Corporation. Seated for 1,500. This hall is comparatively new, beautifully fitted up, and quite suitable for dramatic and operatic companies. Although chiefly used as a concert hall, many companies have visited, such as Moody-Manners (C) Company, etc. Terms: One night, £5; 25 per cent. reduction after two nights. **BEVERIDGE HALL** (in same building). Terms £3 per night for two nights; subsequent nights, reduction of 25 per cent.

**CORN EXCHANGE HALL**, also belonging to Corporation. Seated for about 750. Frequently used for concerts, etc.

A fair is held annually on the third Friday and Saturday in April; this is held along the shore, where there is a stretch of about two miles. This is reckoned one of the largest fairs in Scotland, and great numbers of all sorts of roundabouts, shows, and circus entertainments visit. Occasionally portable theatres visit the town, and difficulty is not experienced in gaining a license for same. Drama does not appeal much to Kirkcaldy audiences. Musical comedy and opera are most popular here.

There are plenty of sites that would suit alfresco shows; these have been tried on several occasions, but do not as a rule do well.

The town has been visited by some of the largest travelling circuses, such as Barnum and Bailey's and Buffalo Bill's. Most of the sites suitable are being built on now.

The population is chiefly industrial; the principal industries are linen, pottery, and linoleum manufacture. There is also a large surrounding mining district, connected by rail and electric car.

Early closing day, Wednesday; market day, Saturday.

### KIRKINTILLOCK, Dumbarton.

Population, 10,502.

**TEMPERANCE HALL.**—Secretary, Mr. E. Macindoe, 93, Cowgate. Double license. Holding capacity: Number of persons, 450. Depth and width of stage, 29ft. 6in. by 11ft. 4in. Lighted by gas. Terms for hiring, £1 15s. Amount of deposit required on booking, 10s. Fairs, May and October.

Early closing, Wednesday.

### KIRKWALL, Orkney.

Population, 3,660.

**TEMPERANCE HALL.**—Manager, Mr. P. W. Peall, 37, Albert Street. Licensed by Town Council for public entertainment. No dancing. Holding capacity: Number of persons, about 750. There is a stage, but no fixed proscenium or fittings. Lighted by gas (incandescent). About 200 bills will bill town. Terms for hiring: 21s. per night, gas and hallkeeper extra; also special insurance of 5s. if scenery is used at performance. Amount of deposit required on booking: Half.

Lammas market, 1st Tuesday after August 11, and continues until Saturday of following week. The first two days' fair are held on ground about  $1\frac{1}{2}$  miles from the town, and the following days on site in centre of town. The population of the town is doubled during fair.

### KNIGHTON, Radnorshire.

Population, 2,130. Miles from London, 181.

**ASSEMBLY ROOMS.**—Manager, Mr. F. Hale. Double license. Holding capacity: Number of persons, 300 to 400. Portable stage, about 24ft. by 12ft. Lighted by gas. Terms for hiring, 20s. per night. Amount of deposit required on booking, 25 per cent.

Small field in town available for portables, alfresco concerts, and circuses.

Early closing day, Friday; market day, Thursday.

### KNOTTINGLEY, Yorks.

Population, 5,809. Miles from London, 175.

**TOWN HALL.**—Manager, Mr. Walter Swaine (Clerk to the Council); No dramatic license. Proper stage. Gas. Terms for Hiring: 1 night, £1 5s.; 2 nights, £2 5s.; 3 nights, £3 5s.; 4 nights, £4; 5 nights, £4 15s.; 6 nights, £5 10s. Amount of deposit required on booking, 50 per cent.

Early closing days, Wednesday and Thursday.

### LAMPETER, Card.

Population, 1,722. Miles from London, 266.

**QUEEN VICTORIA MEMORIAL HALL.**—Manager, Mr. D. F. Lloyd, Solicitor. No dramatic license. Holding capacity: Number of persons, 600; amount, £30. Stage and scenery. Stage 24ft. wide by 13ft. deep; proscenium 18ft. opening by 13ft. deep. Lighted by gas. Amount of printing required: 10

posters sufficient for town only. Terms for hiring: £2 10s. for one night, £1 5s. for each additional night. Amount of deposit required on booking, £1 1s.

Fairs held every month. Site for out of door shows, the Common; for circuses, Black Lion Field. School and college in the town.

Early closing, Wednesday. Market, last Monday in month.

### LANCASTER, Lancs.

Population, 40,329. Miles from London, 230.

**THE ATHENEUM.**—Lessee and Manager, Mr. Stanley Rogers; Acting-Manager, Mr. Alfred H. Hook; Musical Director, Mr. W. Bastow. License restricted. Holding capacity: Number of persons, 800; amount, £60. Stage measurements, 30ft. fly rail and stage, 20ft. stage floor to fly floor. Proscenium, 21ft. by 15ft. 6in. high; fly 18ft. cloths. Gas and electric light. Amount of printing required, 420 walls, 500 windows. Usual matinée day, Saturday. Time of band rehearsal, 2.30 p.m.

**HIPPODROME.**—Proprietors, Mr. John Porter and Mr. W. J. Ferguson; Manager, Mr. John Porter; Musical Director, Mr. Frank L. Bell. Double license. Holding capacity: Number of persons, 1,000. Stage measurements: Opening, 23ft.; depth, 24ft.; to battens, 18ft.; 6ft. in wing; to grid, 40 ft. Electric light. Time of band rehearsal, 12 noon. Matinée day, Monday, 2.30. Bars Lancaster and Morecambe.

**CROMWELL HALL.**—Manager, Mr. H. G. Kirby, Market Street. Music and dancing license. Holding capacity: Number of persons, 600. Platform, 16ft. by 10ft. Electric light. Terms for hiring, from 15s. per night. First-class electric lantern kept; also specially prepared wall for pictures.

**CO-OPERATIVE HALL.**—Manager, Mr. A. Varley. Music and dancing license. Holding capacity: Number of persons, 600. Platform. Electric light. Terms for hiring, £4 per week evenings, matinées extra. Prepayment required.

Population largely industrial. Lancaster is a military dépôt, with a fair number of residential people.

Fairs are held in Lancaster on May 2, 3, and 4, October 10, 11, and 12. The town is visited by shows, circuses, etc., limited pitches being obtainable. Portable theatres very rarely visit Lancaster. Licenses have been granted. Managers of Portables do very poor business.

Early closing day, Wednesday; market day, Saturday.

Agent.—M.H.A.R.A.: Mrs. Fowell, Royal Hotel.

### RECOMMENDED APARTMENTS.

Mrs. C. W. Batty, 50, Cable Street.—2 sitting-rooms, 3 bedrooms, 2 combined rooms; bath.

### LANCHESTER, Co. Durham.

Population, 7,366. Miles from London, 263.

**ASSEMBLY ROOMS.**—Manager, Mr. J. J. Sinton. No dramatic license. Holding capacity: Number of persons, 400. Temporary stage. Lighted by gas. Terms for hiring: 15s. per night. Amount of deposit required on booking, 5s.

Early closing, Wednesday.

### LANGHOLM, Dumfries.

Population, 3,142. Miles from London, 312.

**BUCCLEUCH HALL.**—Manager, Mr. Thomas Milligan. No license required. Holding capacity: Number of persons, 1,000; amount, £30. Stage measurements: 20ft. opening, 16ft. deep; can be extended to 20ft. deep. Height of proscenium, 15ft. Lighted by gas. Amount of printing required, 150 day bills, six 18-sheet posters, six 6-sheet posters, lithos., etc. Terms for hiring, £2, gas inclusive; also sharing terms. Amount of deposit required on booking, 10s. where companies are not known.

Early closing day, Thursday; market day, Wednesday.

### LARGS, Ayrshire.

Population, 3,243. Miles from London, 410.

**PUBLIC HALL.**—Secretary and Treasurer, Mr. David Harper, solicitor. Double license. Holding capacity: Number of persons, 800 to 900. Proper stage. Hall 40ft. 6ins. long, 46ft. 6ins. wide. Stage: Length, 35ft.; breadth, 29ft.; balcony of 10ft. Lighted by gas. Terms for hiring, £3 5s. per night. Amount of deposit required on booking, 10s.

Date of local fair, June 16, 1908, the only one in the year. Sites available for portables, alfresco concerts, and circuses, fore-shore, but can only put up such things as are necessary for circus, etc., by applying to the magistrates for a license.

Market day, Thursday.

### LARNE, Co. Antrim.

Population, 7,421. Miles from Dublin, 136.

**McGAREL TOWN HALL.**—Manager, the Town Clerk. Holding capacity: Number of persons, 350. Platform, 25ft. wide, 8ft. at each side. Lighted by gas. Terms for hiring: One night, 20s.; two, 32s.; three, 44s.; and 10s. each after. Full rent required on booking.

Dates of local fairs: Second Thursday each month. The Fair Green is available for portables, al fresco concerts, and circuses.

Market, Wednesday.

### LEAMINGTON, Warwickshire.

Population, 26,889. Miles from London, 97.

**THEATRE ROYAL.**—Proprietors, Messrs. David Allen and Sons, Limited; Lessees and Managers, Messrs. Milton Bode and Edward Compton; Acting-Manager, Mr. Walter P. Wright; Musical Director, Mr. Josef Pelizer. Full license. Holding capacity: Number of persons, 1,500. Gas and electric light. Usual matinée day, Thursday.

**WINTER HALLS.**—Manager, Mr. Charles Ravenhill. Music and dancing license. Holding capacity: Number of persons, 1,000. Stage capable of seating 250 additional persons (in tiers) or for oratorios. Gas and electric light. Terms for hiring: 1st week, £20; 2nd week, £15; daily, £6 10s., including light. Whole fee required on booking. Available only from October to May.

**ROYAL ASSEMBLY ROOMS.**—Lessee and Manager, Mr. A. White. Double license. Holding capacity: Number of persons, 600. Depth and width of stage, 22ft. by 33ft.; proscenium, 22ft. wide and 18ft. high. Gas and electric light. Amount of printing required: 400



sheets. Terms for hiring vary according to class of entertainment. Amount of deposit required on booking, £2.

No local fare, and 10 sites available for portables, alfresco concerts, and circuses. Early closing day, Thursday.

### LEATHERHEAD, Surrey.

Population, 4,694. Miles from London, 17.

**VICTORIA HALL.**—Manager, Mr. C. E. Grantham. Double license. Holding capacity: Number of persons, 500; amount, £30. Stage: Depth, 20ft.; width, 38ft.; proscenium, 22ft. wide, 18ft. high. Electric light. Terms for hiring: One night dramatic, £3; two nights, £5 10s.; three nights, £7 10s. Amount of deposit required on booking, £1 1s. Early closing day, Wednesday.

### LEDBURY, Hereford

Population, 3,259. Miles from London, 136.

**ROYAL HALL.**—Manager, Mr. E. H. Hopkins. Fully licensed. Holding capacity: Number of persons, 500; amount, £40. Stage, 20ft. deep, 32ft. wide; proscenium opening, 20ft. Lighted by gas. Amount of printing required: 180 sheets. Terms for hiring on application. Early closing, Thursday; market, Tuesday.

### LEEDS, Yorks.

Population, 428,968. Miles from London, 186.

**GRAND THEATRE AND OPERA HOUSE.**—Proprietor, the Theatre and Opera House, Leeds, Limited; Managing Director, Mr. John Hart; General Manager, Mr. Edward Cadman; Musical Director, Signor A. Romilli; Scenic Artist, Mr. E. C. Oldham. Full dramatic license. Holding capacity: Number of persons, 3,500; amount, £350. Stage measurements: Proscenium opening, 32ft. 6in.; depth to arch, 48ft.; under arch, 56ft.; width, 72ft.; out of sight, 32ft.; cellar, 30ft. Electric light. Amount of printing required: 2,000 for walls, 1,000 d.c. windows. Usual matinée day, Saturday, at 2. Time of band rehearsal, 11 a.m.

**ROYAL.**—Proprietor, Mr. Frank Macnaghten; General Manager, Mr. R. Ernest Liston; Musical Director, Mr. Isaac Hudson; Scenic Artist, Mr. Harry Peirse; Stage Carpenter, Mr. Chas. Wood. Full license. Holding capacity: Number of persons, 4,000; amount, £200. Stage measurements: Depth 30ft., width 68ft.; proscenium opening, width 32ft., height 24ft. Gas and electric light. Amount of printing required, 2,500. Usual matinée day, Tuesday. Time of band rehearsal, 12 noon.

**QUEEN'S THEATRE.**—Proprietor, Mr. Frederick Wm. Wood; General Manager, Mr. J. C. Whiteman; Acting-Manager, Mr. Charles Bush; Musical Director, Mr. George Jackson. Full license, with smoking. Electric light. Time of band rehearsal, 12 noon.

**EMPIRE PALACE.**—Proprietary, Moss's Empires, Limited; Chairman, Sir H. E. Moss; Managing Director, Mr. Oswald Stoll; Assistant Director, Mr. Frank Allen; District Manager, Mr. T. Gerald Morton; Acting Manager, Mr. Alex Galley. Band rehearsal, 2 p.m.

**HIPPODROME.**—Proprietors, Barrasfords, Limited; Managing Director, Mr. Thos. Barrasford; Resident Manager, Mr. Chas. Weldon; Acting-Manager, Mr. Claude Shaylor; Barrasford Tour; Musical Director, Mr. Arthur Workman. Music and dancing license. Hold-

ing capacity: Number of persons, 1,500. Stage measurements: Footlights to back wall 34ft., width of stage 71ft.; proscenium opening 31ft., height of opening 24ft. Gas and electric light. Time of band rehearsal, 12 noon. Usual matinée day, Wednesday. Two houses nightly. (Telephone, 438.)

**COLISEUM.**—Manager, Mr. J. A. Winn. Music and dancing license. Holding capacity: Number of persons, 3,500. Stage, 40ft. by 16ft. Gas and electric light. Terms for hiring, £60 per week.

**CITY VARIETIES.**—Proprietor, Mr. Fredk. Wm. Wood; General Manager, Mr. J. C. Whiteman; Acting-Manager, Mr. Sam Jones; Musical Director, Mr. Herbert Holgate. Music and dancing license. Electric light. Time of band rehearsal, 1.30 p.m. Usual matinée day, Wednesday, 2.30.

**ALBERT HALL (Leeds Institute).**—Secretary, Mr. A. Tait. Music and dancing license. Holding capacity: Number of persons, 1,200. Stage, 38ft. by 15ft. Electric light. Terms for hiring, £5 per night, 25 per cent. discount if taken for three or more consecutive nights.

**PEOPLE'S HALL, Albion Street.**—Secretary, Mr. John W. Pawcett. Music license only. Holding capacity: Number of persons, 800 to 1,000. Proper stage. Electric light. Terms for hiring: One night, £2 5s.; six nights, £10.

Population, residential and industrial. Chief industries are manufacture of iron goods, machinery, leather, woollen, cotton, wholesale clothing, and boots.

Local fair commences on January 9, and is usually held in the Engineers' Drill Ground, Camp Road. Position central, good roads to and from, and easy of access. The township of Armley, adjoining and in the Borough of Leeds, has a large feast the first Monday after September 1. A portable always attends. No difficulty is presented by Council in regard to license. Holbeck, another township in the borough, has also a very popular feast a week later than Armley. A portable usually visits here. Alfresco concerts are given at Roundhay Park (belonging to the Corporation).

Early closing day, Wednesday; market days, Tuesday and Saturday.

Medical Officer.—Dr. B. G. Heald, Red House, East Street. 'Phone, 613. At home, 2-3. A.U.: The same. M.H.A.R.A.: The same.

Agent.—M.H.A.R.A.: Sam Jones, City Palace.

### RECOMMENDED APARTMENTS.

Frances Newton, 25, Grove Terrace.—3 front sitting-rooms, 4-bedrooms; 2 pianos; bath, etc.

### LEEK, Staffs.

Population, 15,484. Miles from London, 156.

**TOWN HALL.**—Manager, Mr. Geo. Keates. Double license. Holding capacity: Number of persons, 700; amount, according to prices of admission: 2s., 1s., 6d., would be from £25 to £30. Stage: Depth, 16ft.; width, 30ft.; height, 14ft. Electric light. Amount of printing required, 400 sheets, 500 daybills approximately. Terms for hiring: One evening, £1 10s.; two, £2 12s. 6d.; three, £3 10s.; four, £4 7s. 6d.; five, £5 5s.; six, £6; matinées 5s. extra. Amount of deposit required on booking, 10s. to £1. Electric current for cinematographs to be paid for extra.

Dates of principal local fairs, May 18, October 16, November 13. Sites available for portables, Cattle Market.

Early closing day, Thursday; market days, Wednesday and Saturday.



## LEICESTER.

Population, 211,579. Miles from London, 99.

**ROYAL OPERA HOUSE.**—Proprietors, Messrs. Milton Bode and Edward Compton; Manager, Mr. Charles Herman; Musical Director, Herr Theo. Klee. Full dramatic license. Holding capacity: Number of persons, 3,000; amount, £235. Proscenium opening, 35ft. Depth of stage, 35ft.; width, 63ft. Gas and electric light. Amount of printing required, 1,700 sheets, 1,000 lithos. Matinée day, Saturday, at 2. Band rehearsal, 11 a.m.

**THEATRE ROYAL.**—Proprietors, the Theatre Royal Company; Lessees and Managers, Messrs. Milton Bode and Edward Compton; Acting-Manager, Mr. E. R. Beaumont; Musical Director, Mr. A. E. Nickolson; Scenic Artist, Mr. C. H. Betts. Full license. Holding capacity: Number of persons, 1,500; amount, £120. Stage measurements: Proscenium opening, 21ft.; width, 40ft.; depth, 50ft.; height, 60ft. Electric light. Amount of printing required, 12 sheets, 800 lithos. Band rehearsal, 11 o'clock.

**THE PALACE.**—Proprietors, the Leicester Palace Co., Limited; Managing Director, Mr. Oswald Stoll; Acting-Manager, Mr. F. Finch-Hatton; Assistant Acting-Manager, Mr. Bertie Ralland; Musical Director, Mr. John W. Rowe. Double license. Holding capacity: Number of persons, 2,750. Stage measurements: Depth, 51ft.; width, 63ft.; proscenium, 33ft. wide and 24ft. high. Electric light and gas. Band rehearsal, 2.30 p.m. No matinée day. Bars the Pavilion, Leicester, under Arbitrator's Award.

**PAVILION MUSIC HALL.**—Proprietor, Mr. Frank Macnaghten; Manager, Mr. Joseph Lawrence; Booking Circuit, Macnaghten Circuit; Musical Director, Mr. Fred Britcher. Double license. Electric light. Band rehearsal, 12 noon. Matinée day, Thursday, at 3. Extra turn trial shows, etc., in addition to full company.

**THE TEMPERANCE HALL,** Granby Street, will seat about 1,800 persons in the large hall, which is 100ft. by 58ft.; there is also a lecture room which will seat 350 persons. The large hall is visited by Gipsy Choirs, Bioscope shows, Dioramas, and is also used for concerts.

**ASSOCIATION HALL** (Young Men's Christian Association), capable of holding 750 people, with retiring-rooms *en suite*. This can be let for meetings, concerts, etc.

The principal industries are the manufacture of boots and shoes, hosiery and cigars, and wholesale clothiers.

There is a piece of ground on the Aylestone Road which is used for a circus pitch, and alfresco concerts occasionally.

The town is not visited by portables. There are two fairs yearly, one in May and the other in October, held on a piece of ground in Ross's Walk, Belgrave Road, Leicester.

Early closing day, Thursday; market days, Wednesday and Saturday.

Medical Officers.—A.A.: Dr. J. M. Lithgow, Melbourne House, St. Stephen's Road; A.U.: The same; M.H.A.R.A.: The same.

Agents.—A.U.: M. Baldwin, Cricket Players' Hotel; M.H.A.R.A.: Tom Fox, Fish and Quart Hotel.

## RECOMMENDED APARTMENTS.

Mrs. Upton, 25 Gladstone Street.—3 bedrooms (4 beds), 1 combined room, 1 sitting-room; piano.

## LEIGH, Lancs.

Population, 40,000. Miles from London, 194.

**THEATRE ROYAL AND OPERA HOUSE.**—Proprietor, Mr. J. W. Cragg; Resident Manager, Mr. Wallace Childs. Dramatic license. Seats about 2,000.

**ASSEMBLY ROOMS.**—Proprietors, the Conservative Club Buildings Co.

**CO-OPERATIVE HALL.**—Proprietors, the Leigh Friendly Co-operative Society, Limited; Secretary, Mr. T. Boydell. Double license. Holds 1,000.

**PUBLIC HALL.**—Liberal Club.

**ST. JOSEPH'S CATHOLIC LECTURE HALL.**

**DRILL HALL.**

A new Hippodrome is proposed to be built in Leigh Road, Leigh, on the tram route, and is expected to be completed in 1908.

The population is composed chiefly of working classes engaged in coal mining, cotton manufacturing, and agricultural implement making.

The Parliamentary division of Leigh, which includes Tyldesley, Atherton, and several villages, has a population of 80,000.

Leigh is situated 12 miles from Manchester, 7 from Wigan, and 7 from Bolton, and has an electric car service to all these places.

The chief station and near the centre of the town is Leigh and Bedford (L. and N.W. Railway), which deals with both goods and passenger traffic.

The local fairs are held twice in each year, and portables, roundabouts, etc., visit the town on the first Friday after April 24 and December 7, and stay until the following Tuesday. They occupy a large plot of land in Twist Lane, which is suitable for a large circus. No objections to the fairs have been made during recent years.

Early closing day, Wednesday; market days, Friday and Saturday.

## LEIGHTON BUZZARD.

Leighton Buzzard and Linsdale joint population, 9,000. Miles from London, 40.

**CORN EXCHANGE.**—Secretary, Mr. F. Penton, Grove Road, Leighton Buzzard. Full dramatic, singing, and dancing license. Large Hall will seat 800; small hall 300. Platform, 24ft. by 16ft. Lighted by gas. Terms of hiring: One night, £3; subsequently, £1 10s. Deposit, £1.

**TOWN HALL.**—Hallkeeper, Mr. H. G. Saunders. A suitable hall for small entertainments such as concerts, cinematograph performances, lectures, etc. It will seat 400.

**TEMPERANCE HALL.**—Hallkeeper, Mrs. Bieron. A small hall situate in Lake Street. It will seat 300.

The town is in a purely agricultural district. There is a large residential population. There are basket and carriage works employing several hundred men.

Sites for portable theatres, circuses, cinematograph, and other travelling exhibitions. Bell Close, Leighton, is well situated in the centre of the town, and can be used for these purposes. Communications to Mr. Geo. Willis, Dudley Street, Leighton Buzzard. No objection has ever been raised to the granting of licenses for portables. At Linsdale sites are also obtainable nearer to the station, but the town is under a different licensing authority. Licenses have always been granted to owners of portable theatres.

The annual "Statute" Fair is held on the first Tuesday after October 11, and is well patronised. Pitches for roundabouts, booths, and travelling exhibitions in the Bell Close.

Early closing day, Thursday; market day, Tuesday.

### LEITH, Edinburgh.

Population, 76,667. Miles from London, 405.

**NEW GAILETY THEATRE.**—Proprietors, New Gaiety Theatre, Leith, Limited; Managing Director, Mr. R. C. Buchanan; Resident Manager, Mr. John Darlison; Assistant Acting-Manager, Mr. Percy Darlison; Musical Director, Mr. John Crossley; Scenic Artist, Mr. A. Middlemass. Full dramatic license; smoking allowed. Holding capacity: Number of persons, 2,000. Stage measurements: 30ft. deep, 53ft. wide; proscenium opening, 27ft. 6in. Electric light. Amount of printing required: 750 wall, 1,000 window. Usual *matinée* day, Saturday. Time of band rehearsal, 11 a.m.

Early closing and market day, Wednesday.

Medical Officer.—A.A.: Dr. F. K. Kerr, 57, Easter Road.

### LEOMINSTER, Hereford.

Population, 5,826. Miles from London, 187.

**CORN EXCHANGE.**—Manager, Mr. J. B. Dowding. Has dramatic license. Holding capacity: Number of persons, 500. Depth and width of stage and proscenium measurements, 24ft. by 45ft. Gas. Terms for hiring: £1 8s. per night, including gas and attendant. Amount of deposit required on booking, 10s.

Pleasure fair, May 2. For sites for circuses apply Mr. J. J. Biddle, Leominster.

Early closing day, Thursday; market day, Friday.

### LEVEN, Fife.

Population, immediate district, 15,000.

**TOWN HALL.**—Manager, Mr. Wm. Axworthy. Dramatic license. Holding capacity: Number of persons, 1,200-1,400; amount, £50-60, according to charges. Stage measurements: 18ft. deep, 33ft. front width, tapering to 25ft. No proscenium. Lighted by gas. Terms for hiring: £3 3s. first night, £2 2s. each succeeding night. Amount of deposit required on booking, half charges.

### LEWES, Sussex.

Population, 11,249. Miles from London, 50.

**CORN EXCHANGE.**—Proprietors, The Corporation; Manager, the Town Clerk. Has dramatic license. Holding capacity: Number of persons, 800. Movable stage. Electric light. Terms for hiring: One night, £3 5s.; three nights, £6 10s.

**ASSEMBLY ROOM.**—Proprietors, Corporation of Lewes. Dramatic license. Holding capacity: Number of persons, 700. Movable stage, 26ft. by 18ft. Electric light. Terms for hiring: One night, £4 14s. 6d.; three nights, theatricals, £9 9s.

Early closing day, Wednesday; market day, Tuesday.

### LEYLAND, Lancashire.

Population, 6,865.

**PUBLIC HALL.**—Address the Managing Director. Double license. Holding capacity: Number of persons, 800. Stage measurements, 30ft. by 20ft. Proscenium, with drop scene.

Lighted by gas. Amount of printing required: Usual for size, 5,000 handbills recommended for works. Terms for hiring: Public meetings, concerts, and exhibitions, one night (piano, 7s. 6d. extra), £2 2s.; two night (inclusive), £4; three nights (inclusive), £5 10s. Operatic and dramatic entertainments, bazaars, balls, etc., one night (piano, 7s. 6d. extra), £2 10s.; two nights (inclusive), £4; three nights (inclusive), £5 10s.; six nights (inclusive), £9 9s. Amount of deposit required on booking, £1 per night.

### LICHFIELD, Staffs.

Population, 9,244. Miles from London, 116.

**ST. JAMES'S HALL.**—Manager, Mr. H. Garkin. Dramatic license. Holding capacity: Number of persons, 700. Stage measurements, 36ft. by 26ft. Proscenium, 21ft. 5in. by 19ft. 3in. Lighted by gas. Amount of printing required, 300 daybills and usual number of lithos. Terms for hiring, one night, £2 12s. 6d. Amount of deposit required on booking, £1. Four dressing-rooms.

Early closing day, Wednesday; market day, Friday.

### LIMERICK.

Population, 46,170. Miles from Dublin, 129.

**NATIONAL THEATRE.**—Lessee, Mrs. S. Hanley; Manager, Mr. Jan Vanderveer. Full dramatic license. Holding capacity: Number of persons, 1,000. Proper stage. Stage, 19ft. 6in. by 16ft. Lighted by gas. Amount of printing required, 200 d.c.'s and 500 daybills.

**THEATRE ROYAL.**—Proprietor and Manager, Mr. George G. Fogerty, Henry Street, Limerick; Musical Director, Mr. J. Child. Holding capacity: Number of persons, 1,100; amount, £70, ordinary. Depth of stage, 33ft.; width, 61ft.; width of proscenium opening, 23ft.; height of grooves, 18ft. Twelve dressing-rooms, property-room, etc. Green room. Lighted by gas. Amount of printing required, 600 sheets. Usual *matinée* days, Wednesday and Saturday. Time of band rehearsal, 4 p.m. Best months, October to March. Closed during Lent, as a rule.

**ATHENEUM HALL,** Cecil Street. Seats about 700. The prices are generally 3s., 2s. 1s., and 6d.

There is no difficulty in getting sites for circus pitches, the usual and best position being in the Markets Fields.

Market days, Thursday and Saturday.

### LINCOLN, Lincs.

Population, 48,784. Miles from London, 130.

**THEATRE ROYAL.**—Lessees, Messrs. W. Payne Seddon and Ernest Pope; Manager, Mr. Ernest Pope; Musical Director, Mr. R. Lumb; Scenic Artist, Mr. G. Collier. Restricted license. Holding capacity: Number of persons, 750; amount, £60. Stage measurements, 35ft. 6in. wide, 25ft. 6in. deep. Gas and electric light. Amount of printing required, 600 sheets, 600 d.c. Usual *matinée* day, Wednesday or Saturday. Time of band rehearsal, 1 p.m. Best bookings of the year: Benson's Shakespearean Repertory, *Earl and the Girl*, *Dairymaids*, *Blue Moon*, *Charley's Aunt*, *Annie Hughes*, etc.

**PALACE.**—Proprietor, Mr. Frank Maenagh-ten; Manager, Mr. Eric Longden; Booking



**Circuit, Maenaghten Vaudeville Circuit:** Musical Director, Mr. Joseph Morris. Double license. Holding capacity: Number of persons, 1,500. Stage measurements: Depth, 30ft.; width, 28ft.; proscenium, width, 24ft.; height, 15ft. 6in. Gas and electric light. Time of band rehearsal, 12 noon. No matinée day. Bars no surrounding halls. Two houses, 7 and 9.

**NEW CENTRAL HALL.**—Manager, Mr. W. Monks. Dramatic license. Holding capacity: Number of persons, 1,400; amount, £240 has been taken. Stage measurements: Proscenium opening, 25ft.; width, 30ft.; depth ranges from 18ft. to 25ft. Electric light; gas can be fixed for special shows. Terms for hiring: Vary according to accommodation required. Amount of deposit required on booking: Two guineas.

Great pleasure and cattle fair during last week in April. For sites for portables and circuses apply to the Lincoln Corporation.

Early closing day, Wednesday; market days, Friday and Saturday.

Medical Officer.—Dr. Chas. Harrison, 30, Newland (hours, 10-6); A.U.: The same; M.H.A.R.A.: The same.

Agents.—A.U.: C. Baker, George Hotel; M.H.A.R.A.: T. H. Newton, Central Hotel.

### LISTOWEL, Co. Kerry.

Population, 3,566. Miles from Dublin, 180.

**GYMNASIUM HALL** (70 ft. by 30 ft.).—Manager, Mr. T. F. Leahy. Holding capacity: Number of persons, 500 to 600. Stage, 12ft. by 24ft.; no proscenium. Lighted by oil lamps. Terms for hiring: One night, 30s.; two nights, £2 10s.; three nights, £3 10s.; six nights, £6 7s. Half deposit on booking. First-class companies can rely on getting good houses.

Market, Friday.

### LITTLEBOROUGH, Lancs.

Population, 11,168. Miles from London, 200.

**PUBLIC HALL.**—Managers, the Independent Labour Party. Holding capacity: Number of persons, 700. Has proper stage. Lighted by gas. Terms of hiring on application.

Wakes, nearest Sunday to August 13.

Early closing, Tuesday.

### LITTLEDEAN, Glos.

Population, 12,000.

**TOWN HALL.**—Apply Secretary. Dramatic license.

Local fairs, third Monday in June, third Monday in October.

Portables visit here and have no trouble to get license. There are two pitches for circuses.

### LITTLEHAMPTON, Sussex.

Population, 7,363. Miles from London, 62.

**TERMINUS HALL.**—Manager, Mr. Geo. E. Redman. Dramatic license. Holding capacity: Number of persons, 400 to 500. Proper stage. Stage measurements: 30ft. wide, 17ft. 6in. deep; proscenium opening, 18ft. wide, 16ft. high, 17ft. 6in. deep. Gas. Amount of printing required: 250 sheets, 250 circulars, 200 day bills, 100 lithos. Terms for hiring: One night, £3 8s.; two nights, £5 8s.; three nights, £6 6s. Amount of deposit required on booking, one-third. Remarks: Reliable companies can be

shared with. This is the only hall in the town and district with license. Renting terms include gas, but not scenery.

**CASTLE PAVILION.**—Proprietor, Mr. Dan Randall. Used during summer months only by Dan Randall's vaudeville company.

Early closing day, Wednesday.

### LITTLEPORT, Cambs.

Population, 4,181. Miles from London, 78.

**CONSTITUTIONAL HALL.**—Manager, Mr. Edwin Taylor. Has dramatic license. Holding capacity: Number of persons, 500. Platform, 24ft. by 15ft. Lighted by gas. Terms for hiring: One night, 15s.; two, 25s. Special terms for longer periods.

Date of local fair July 25.

Early closing day, Wednesday.

### LIVERPOOL, Lancs.

Population, 684,948. Miles from London, 201.

**ROYAL COURT THEATRE.**—Proprietors, Robert Arthur Theatres Co., Limited; Managing Director, Mr. Robert Arthur; Acting-Manager, Mr. Arthur Lawrence; Musical Director, Mr. J. O. Shepherd; Scenic Artist, Mr. Stafford Hall. Full theatrical license. Holding capacity: Number of persons, 2,000; amount, £250. Stage measurements: 52ft. deep, 62ft. wide; proscenium, 28ft. 6in. by 28ft. 6in. Electric light. Amount of printing required, 2,500 sheets, 1,500 windows. Usual matinée day, Saturday, at 2. Time of band rehearsal, 11 a.m.

**SHAKESPEARE THEATRE.**—Lessees, The Shakespeare Theatre, Liverpool, Limited; Managing Director, Mr. Wentworth Croke; Manager and Secretary, Mr. John Gaffney; Musical Director, Mr. Robert J. McDermott; Scenic Artist, Mr. Thomas Holmes. Full dramatic license. Holding capacity: Number of persons, about 3,200; amount, £300. Stage measurements: From curtain line to back wall 40ft.; from wall to wall, 60ft.; proscenium opening, 30ft. 6in.; height, 28ft. Gas and electric light (own plant of electric installation). Usual amount of printing required, 2,500 walls, 1,200 lithos, 600 d.c.'s, 200 booking office cards. Usual matinée day, Saturday. Time of band rehearsal, usually 11 a.m. Best seasons, early spring and from September onwards.

**PRINCE OF WALES'S THEATRE.**—Closed.

**ROTUNDA THEATRE.**—Proprietor and Manager, Mr. Matthew Montgomery; Musical Director, Mr. J. Thompson; Scenic Artist, Mr. Chas. Townsend. Full license. Holding capacity: Number of persons, 2,800; amount, £100. Stage measurements: Depth from footlights to back, 32ft.; width, wall to wall, 45ft.; between fly rails, 32ft.; pros. opening, 24ft. Gas and electric light. Amount of printing required, 1,800 sheets wall printing 800 lithos, 1,000 d.c. letterpress. Time of band rehearsal, 11 a.m.

**STAR THEATRE.**—Proprietor and Manager, Mr. Harris Fineberg.

**QUEEN'S THEATRE.**—Proprietors, The Granville Theatres, Limited; Managing Director, Mr. Fred Granville; Acting-Manager, Mr. George Ridley. Fully licensed. Holding capacity: Number of persons, 2,500. Stage measurements: 40ft. deep by 65ft. wide. Electric light.

**THEATRE ROYAL.**—Manager, Mr. M. Montgomery; Acting-Manager, Mr. Frank O



Toole; Musical Director, Mr. G. Wibbert; Scenic Artist, Mr. C. Townsend. Dramatic license. Electric light. No usual matinee day. Time of band rehearsal, 1 p.m. Best bookings of the year, two houses nightly stock companies.

**ROSCOMMON THEATRE.**—Manager, Mr. J. M. Crewdson. Dramatic license. Holding capacity: Number of persons, 1,100; amount, £12. Gas and electric light. Playing stock company.

**PADDINGTON PALACE THEATRE.**—Manager, Mr. N. Edwards. Full dramatic license, with permission to smoke. Holding capacity: Number of persons, about 1,000. Stage measurements: Depth, 21ft.; width, 34ft.; proscenium opening, 21ft. Gas and electric light. Stock company, twice nightly, concluding with bioscope.

**THEATRE MODERNE** (late Parthenon).—Proprietor, Mr. Gunnar Gooses; Acting-Manager, Mr. Edwin Smith. This is now a picture show only.

**ROYAL MUNCASTER (BOOTLE).**—Proprietors, Messrs. Pennington; Director of Entertainments, Mr. Fred Wilmot; Acting-Manager, Mr. Harry Young.

**HAYMARKET THEATRE.**—Manager, Mr. Edwin Smith. Dramatic license. Holding capacity: Number of persons, 2,000. Gas and electric light. Two performances nightly.

**EMPIRE THEATRE.**—Proprietors, Moss's Empires, Limited; Chairman, Sir Edward Moss; Managing Director, Mr. Oswald Stoll; Assistant Director and Chief of Staff, Mr. Frank Allen; Resident Manager, Mr. Albert C. Duncan. Booking circuit, Stoll's Tours. Musical Director, Mr. Walter Hague. Music and dancing license; no excise. Holding capacity: Number of persons, 2,500. Stage measurements: 43ft. deep, 56ft. wide, 30ft. opening. Gas and electric light. Time of band rehearsal, 1.30. Usual matinee day, Wednesday, 2.30. This is the old Alexandra Theatre, converted into a hall some ten years ago.

**ROYAL HIPPODROME.**—Managing Director, Mr. Thomas Barrasford; Acting-Manager, Mr. Walter Hassan; Musical Director, Mr. Frank Stokes. Time of band rehearsal, 12 noon. Usual matinee day, Wednesday.

**NEW OLYMPIA.**—Proprietor, Moss's Empires, Limited; Managing Director, Mr. Oswald Stoll; Manager, Mr. Ernest Wighton. Booking circuit, Moss and Stoll. Musical Director, Mr. T. Wrathmall. Holding capacity: Number of persons, 4,200. Stage measurements: Width of opening, 49ft.; depth of opening, 28ft. Gas and electric light. Time of band rehearsal, 2 p.m. Usual matinee day, Saturday.

**LYRIC THEATRE.**—Lessee and Manager, Mr. H. C. Arnold; Acting-Manager, Mr. H. C. Arnold, jun. Booking circuit, Willmot. Music and dancing license. Time of band rehearsal, 12 noon.

**TIVOLI PALACE.**—Proprietors, Liverpool Theatres of Varieties, Limited; Manager, Mr. James Marks; Acting-Manager, Mr. E. T. Wood. Booking circuit, Willmot. Musical Director, Mr. Tomlinson. Double license. Gas and electric light. Time of band rehearsal, Mondays, 1 o'clock.

**PAVILION THEATRE.**—Proprietors, Messrs. W. H. Broadhead and Son; Manager, Mr. Percy B. Broadhead; District Manager, Mr. H. Winstanley; Resident Acting-Manager, Mr. H. Hearn. Booking circuit, Broadhead and Sons. Musical Director, Mr. H. O'Callaghan; Scenic Artists, Mr. T. E. Daly and Mr. Edward

Leigh. Stage measurements: 40ft. deep by 93ft. wide, 36ft. opening. Gas and electric light. Usual matinee day, Monday. Time of band rehearsal, 11 a.m.

**WESTMINSTER MUSIC HALL.**—Proprietor, Mr. F. E. Weisker; Manager, Mr. Gerald Montgomery; Acting-Manager, Mr. Joseph Bramble; Musical Director, Mr. E. Turner. Music and dancing license. Gas and electric light. Time of band rehearsal, 1.30 p.m. Usual matinee day, Tuesday.

**PARK PALACE,** Mill Street.—Manager, Mr. J. L. Weisker. Double license (smoking allowed). Holding capacity: Number of persons, 1,600. Electric light. Stock drama has been running here some months, and smoking is allowed in all parts.

**PICTON LECTURE HALL.**—No dramatic license. Holding capacity: Number of persons, 1,200. Terms for hiring, £3 18s. 6d. per night. Amount of deposit required on booking, £1.

**HOPE HALL,** Hope Street.—Managers, Messrs. J. A. Thompson and Co. Music and dancing license. (A dramatic license can always be had on application.) Holding capacity: Number of persons, 1,500. A platform, 30ft. by 16ft. Gas and electric light. Terms for hiring: £5 5s. per evening; £3 3s. per afternoon. Long dates per arrangement. Amount of deposit required on booking, 20 per cent. Installation for cinematograph or animated pictures exhibition.

**PHILHARMONIC HALL.**—Manager, Mr. Geo. Broadbent. Music and dancing license. Holding capacity: Number of persons, 2,500. Orchestra. Electric light. Terms for hiring on application.

**TOWN HALL,** Waterloo.—Manager, The Clerk to the Urban District Council. All licenses. Holding capacity: Number of persons, 600. Platform. Electric light. Terms for hiring: £3 3s. per evening; series of ten, £21. Fees payable in advance.

Medical Officers.—A.A.: Drs. J. C. Baxter, 110, Robson Street, Everton; A. Ellenbogen, 4, Elizabeth Street, Pembroke Place (tel., 717 X Royal; hours, 9-11, 6-8); David Smart, 74, Hartington Road, Sefton Park ('phone, 136 Royal; hours, 9-10.30, 6-7.30); W. Tweeddale Thomson, 54, Catherine Street, and 15, St. Paul's Square; R. Le G. Worsley, 17, Walton Park; Mr. H. Finestone, dental surgeon, 35, Elizabeth Street. A.U.: Drs. Baxter, Ellenbogen, Smart, Thomson, Worsley, and Mr. F. Finestone, as above. M.H.A.R.A.: Dr. Smart, as above, and Dr. John Owen, 30, Rodney Street.

Agents.—A.U.: Mrs. De Silva, De Silva's Hotel. M.H.A.R.A.: Mrs. Egerton. "The Egerton," Lime Street.

#### RECOMMENDED APARTMENTS.

Mrs. Schieber, 21, Greek Street.—2 bedrooms and sitting-room, 2 combined rooms.

#### LLANBERIS, Carn.

Population, 3,015. Miles from London, 257.

**CONCERT HALL.**—Manager, Mr. Robt. M. Jones. Has dramatic license. Holding capacity: Number of persons, 800; amount, £25. Stage: 30ft. by 17ft.; two ante-rooms. Lighted by gas. Terms for hiring: 25s. first night; 20s. each following night. Amount of deposit required on booking: 10s. per night.

Good quarry centre; monthly pays, first, Jan. 4.

Early closing and market day, Wednesday

**LLANDRINDOD WELLS, Rad.**

Population, 1,827. Miles from London, 201.

**VICTORIA HALL**, Middleton Street.—Manager, Mr. W. Alec Millward. Double license. Holding capacity: Number of persons, about 700; amount, £36. Small stage; width, 22ft. 6in.; depth, 16ft.; proscenium opening, 16ft.; extension of 3ft. in depth if required. Electric light. Amount of printing required: 10 12-sheet, 15 6-sheet, 300 window bills, 3,000 (each) circulars and handbills. Terms for hiring: £2 2s. per night, including piano hire. Amount of deposit required on booking, 20 per cent.

This is a season health resort, and best dates are April, May, June, July, August, and September.

No local fairs. Circus grounds can be obtained through Mr. Millward, as above.

Early closing, Wednesday.

**LLANDUDNO, Carn.**

Population, 9,279. Miles from London, 227.

**PRINCE'S THEATRE**.—Proprietor, Mr. Arthur E. Vaughan; Manager, Mr. J. Ritson. Double license. Holding capacity: Number of persons, 641; amount: season, £70; winter, £40. Stage measurements: Depth, 27 ft.; width, 45 ft.; proscenium opening, 27 ft. Electric light. Amount of printing required, 300 sheets walls, 200 d.c.'s. No matinée day. Time of band rehearsal, 12 noon. Best dates of the year, last week in July until end of September. Bank Holiday weeks are also good.

**GRAND THEATRE**.—Manager, Mr. A. G. Pugh. Dramatic license. Electric light.

**PIER PAVILION**.—Proprietors, Llandudno Pier Co., Limited; Secretary, Mr. Samuel Hughes.

**PIER HEAD PAVILION**.—Lessees, Messrs. Adeler and Sutton.

**HIPPODROME GARDENS**.—Manager, Mr. Alfred Sutcliffe.

No local fairs. Alfresco concerts held daily in the Happy Valley during summer.

Early closing day, Wednesday.

Medical Officer.—A.A.: Dr. Lockhart-Mure, 10, Craig-y-don Parade; A.U.: The same.

Agent.—M.H.A.R.A.: S. Johnson, Gresham Arms.

**LLANDYSSIL, Card.**

Population, 2,801. Miles from London, 252.

**PORTH HOTEL ASSEMBLY ROOMS**.—Managers, Messrs. Evans and Co. Double license. Holding capacity: Number of persons, about 600. No proper stage. Lighted by acetylene gas. Terms for hiring: 15s. a night for first night, and 10s. afterwards.

Dates of local fairs: Jan. 2, Feb. 11, Sept. 21.

Early closing day, Wednesday; market day, Tuesday.

**LLANELLY, Carm.**

Population, 25,617. Miles from London, 221.

**ROYALTY THEATRE**.—Proprietor and Manager, Mr. Z. Andrews; Acting-Manageress, Miss Alice Rocheforte.

**ATHENÆUM HALL**.—Manager, Mr. J. Boulton. Double license. Holding capacity: Number of persons, 500. Proper stage. No scenery. Lighted by gas. Amount of printing required, from 350 to 500 sheets. Terms for hiring: One

night, £1 5s.; two nights, £2 5s.; three nights, £3 3s.; four nights, £4; five nights, £4 15s.; six nights, £5 5s.; 1s. per hour extra for gas. Amount of deposit required on booking, £1 1s. Fit-up can be hired in the town. Animated pictures, variety companies, and good dramatic companies take well.

Dates of local fairs: September 30, October 1, 2, 3, May 28, 29, 30.

Early closing day, Tuesday; market day, Thursday.

**LLANFAIRFECHAN, Carn.**

Population, 2,769. Miles from London, 232.

**PUBLIC HALL**.—Manager, Mr. Jno. M. Baker. Double license. Holding capacity: Number of persons, 600, seated comfortably. Depth and width of stage, 24ft. by 50ft. 20 dressing-rooms. Lighted by gas. Terms for hiring: During summer season, 50s. one meeting; two meetings, £4 (period six weeks); for rest of the year, 30s. one meeting; £2 10s. two meetings. Amount of deposit required on booking, 10s.

Population double for about six weeks in the summer.

Early closing day, Wednesday.

**LLANGOLLEN, Denbigh.**

Population, 3,304. Miles from London, 201.

**TOWN HALL**.—Manager, Mr. J. Gray-Owen. Has dramatic license. Holding capacity: Number of persons, 800. Stage, 17ft. 6in. by 26ft.; proscenium opening, 20ft. by 14ft. high. Electric light. Terms for hiring: £2 2s. first night; £1 1s. each subsequent night. Fees payable in advance.

The Smithfield is used for circuses and fairs.

Early closing, Thursday; market, Saturday.

**LLANRWST, Denbigh.**

Population, 2,645. Miles from London, 239.

**CONCERT HALL**.—Manager and Lessee, Mr. F. G. Parry, Dinorwic Cottage. Has dramatic license. Holding capacity: Number of persons, 400. Act-drop and some scenery. Stage: Depth, 12ft.; width, 26ft. Proscenium, opening 15ft. wide by 13ft. high. Lighted by gas. Amount of printing required: 300 daybills; pictorials, 50 sheets. Terms for hiring, shares.

Population mostly engaged in mining and agriculture. Large aluminium works have recently been started. There are several good circus pitches in the neighbourhood. A fair is held every month on the first Wednesday.

Early closing day, Thursday; market day, Tuesday.

**LOCKERBIE, Dumfries.**

Population, 2,358. Miles from London, 324.

**TOWN HALL**.—Manager, Mr. David McJerrow. Large hall, 75ft. by 42ft. by 30ft. Has dramatic license. Holding capacity: Number of persons, 700. Platform: 24ft. by 20ft. 6in. In the same building there are also a Lesser Hall, measuring 30ft. by 20ft., with accommodation for 100, and a Market Hall, measuring 75ft. by 43ft.

Dates of local hiring fairs: April 30, 1908; October 29, 1908. Ground for fairs may be had on application to M. Mackenzie and Sons, Townhead.

Early closing day, alternate Tuesdays; market day, Thursday.



**LOFTUS-IN-CLEVELAND, Yorks.**

Population, 6,508. Miles from London, 259.

**ODDFELLOWS' HALL.**—Manager, Mr. John Knaggs, 24, Zetland Road. No dramatic license. Holding capacity: Number of persons, 500. Stage 30ft. long, 10ft. wide. If footlights are fixed, extra charges are made. Lighted by gas. Terms for hiring, according to time and quantity of gas used. Amount of deposit required on booking, 10s.

**CO-OPERATIVE HALL.**—Manager, Mr. Joseph Wm. Brown, 1, Station Road. No dramatic license. Holding capacity: Number of persons, 700. Good platform, 30ft. by 9ft., and 2½ft. high. Lighted by gas. Terms of hiring on application to manager.

**LONDONDERRY, Londonderry.**

Population, 40,000. Miles from Dublin, 176.

**OPERA HOUSE.** Proprietor, Mr. W. Payne Seddon. Double license. Holding capacity: Number of persons, 1,500; amount, £100. Stage measurements: 30 ft. deep, 40 ft. wide; opening, 24 ft. by 24 ft. Lighted by gas. Amount of printing required, 500 sheets. Usual matinée day, Wednesday. Time of band rehearsal, 12 noon.

Market days, Wednesday and Saturday.

Medical Officer.—A.A.: Dr. J. Byrne, 24, Pump Street; A.U.: The same.

**LONG EATON, Derbyshire.**

Population, 13,045. Miles from London, 120.

**ST. JAMES THEATRE.**—Manager, Mr. Lindsey Edwards. Seats £80. Proscenium opening, 24ft.; depth of stage, 25ft.; width of stage, 48ft.; height to fly floor, 20ft. Electric light and gas. Heated throughout (hot water).

Population of district (within two miles), 32,000.

Early closing, Tuesday; market, Saturday.

**LONGRIDGE, Lancs.**

Population, 4,304. Miles from London, 217.

**CO-OPERATIVE HALL.**—Manager, Mr. William Ryding. Holding capacity: Number of persons, 600; amount, various. No proper stage. Lighted by gas. Amount of printing required, 1,000. Amount of deposit required on booking, 5s. per night.

Early closing day, Thursday.

**LONGTON, Staffs.**

Population, 35,815. Miles from London, 141.

**QUEEN'S THEATRE.**—Proprietor, The New Longton Theatre, Limited; General Manager and Licensee, Mr. H. Sheriff Howard; Musical Director, Mr. F. W. Hughes; Scenic Artist, Mr. C. E. Markham. Full license. Holding capacity: Number of persons, 2,800; amount, £110. Stage: 64 ft. wide, 49 ft. deep; proscenium, 31ft. 6in. Gas and electric light. Amount of printing required, 750 sheets for walls, 600 lithos. Usual matinée days, Thursdays and Saturdays. Time of band rehearsal, 1 p.m. Best bookings of the year: *Prince of Pilsen* (January 28), *Midnight Wedding* (August 5), J. W. Turner (October 21).

**TOWN HALL.**—Proprietors, the Corporation. No dramatic license. Holding capacity: Number of persons, 700 seated. Stage, 24ft. by 13ft. Gas and electric light. Terms for hiring: £1 10s. per night; six successive nights, £8. Amount of deposit, one-third. All applications to be addressed to W. M. Hawkins. Hall-keeper.

Shrove Fair on Show Ground.

Early closing day, Thursday; market day, Saturday.

Medical Officer.—A.A.: Dr. Alfred Parkes, Mayfield, Trentham Road. A.U.: The same.

**LOUGHBOROUGH, Leicester.**

Population, 21,382; within four miles, 40,000. Miles from London, 110.

**NEW THEATRE ROYAL AND HIPPODROME.**—Proprietors, Messrs. Payne Seddon and George Robertson; Manager, Mr. George Robertson; Acting-Manager, Mr. Alec Jeffries; Musical Director, Mr. A. Cross; Scenic Artist, Mr. George Collier, jun. Full double license. Holding capacity: Number of persons, 1,500; amount, £100. Stage measurements: Depth, 32 ft. 6 ins.; width, 57 ft. 8 ins.; height to flies, 20 ft.; proscenium, 26 ft. Gas and electric light. Amount of printing required, 650 sheets walls, 650 lithos, 500 circulars. Usual matinée day, Saturday.

**CORN EXCHANGE, TOWN HALL.**—Manager, Mr. C. H. Adams. Fully licensed. Holding capacity: Number of persons, 800; amount, £60 to £80. Stage measurements: 45 ft. wide by 22 ft. deep; proscenium, 24 ft. wide, 19 ft. high. Gas and electric light. Terms for hiring, £2 15s. one night; for two or more nights discount allowed. Amount of deposit required on booking, one-fourth.

Early closing day, Wednesday; market day, Thursday.

**LOUGHTON, Essex.**

Population, 4,730. Miles from London, 12.

**PUBLIC HALL.**—Manager, Mr. J. H. Hayward. Double license. Holding capacity: Number of persons, 400. Proper stage with green room and two dressing rooms; no proscenium. Stage, 24ft. width; average depth, 12ft. Lighted by gas. Terms for hiring: 35s., inclusive of piano, etc. Amount of deposit required on booking, 10s.

No local fairs. No sites for portables, etc.

Early closing, Thursday.

**LOUTH, Lincs.**

Population, 9,513. Miles from London, 140.

**THE TOWN HALL.**—Proprietors, the Corporation; T. F. Allison, Town Clerk. Has dramatic license.

Louth has a population both residential and industrial. Wall paper printing, matings, etc., are carried on. Three pleasure fairs are held during the year, viz., Candlemas Market, Wednesday nearest Feb. 14; May Day, on Wednesday nearest May 13 and Martinmas, Nov. 23. Portables visit the town occasionally. The Woodman Inn Yard, Eastgate, and the Quarry Field in Newmarket are suitable pitches. All the circus people pitch in the Quarry Field of which the Louth Corporation are the proprietors. No difficulty is encountered in obtaining a license from the Council.

Early closing day, Thursday; market days, Wednesday and Friday.



**LOWESTOFT, Suffolk.**

Population, 29,350. Miles from London, 117.

**MARINA THEATRE.**—Proprietors, Lowestoft Marina Theatre Co., Limited; Managing Director, Ernest A. Smith; Musical Director, Mr. R. C. Luxton. Full license; smoking allowed during drama season. Holding capacity: Number of persons, 1,300; amount, £100. Stage: Height, 44ft.; width, 55ft.; depth, 28ft.; proscenium opening, 28ft.; between fly rails, 34ft.; height of flies from stage, 19ft.; stage to grid, 38ft. Electric light (own plant). Amount of printing required, 500 to 600. Usual matinée day, Saturday. Time of band rehearsal, 11 a.m.

**HIPPODROME.**—Proprietor, Mr. George Gilbert; Manager, Mr. Frank Freeland. Holds about 3,000.

**PUBLIC HALL.**—Proprietor, Mr. W. T. Balls. Dramatic license. Seats 500.

**KIRKLEY HALL.**—No dramatic license. Holds 500. Apply the Secretary.

Lowestoft, England's eastern look-out, as it is commonly called, is a rising seaside resort with extensive fisheries. As a fishing centre Lowestoft is only eclipsed by Grimsby, and is therefore the second fishing port in the kingdom. The summer season lasts from June to the end of September, when there are thousands of visitors. From September to December, during which time the home fishing is carried on, there is a huge Scotch invasion, in addition to an extra fleet of Scotch fishing craft and continental steamers. The local fairs are on May 13 and October 11, while there are numerous convenient sites suitable for alfresco concerts, circuses, fairs, and amusements and exhibitions of all kinds. In the summer there is a very comprehensive programme of amusements, fêtes, regattas, and aquatic carnivals carried out by the local Amusements Committee. Last season municipal concerts were run for the first time, with considerable success. The annual marine regatta and swimming festival—one of the most popular events along the East Coast—is held in the last week in August. Fêtes, galas, confetti carnivals are held about every ten days during the season, when the yacht basin is crowded with yachts of every description from the adjacent rivers and broads and other yachting centres. Both the G.E.R. and M.R. and G.N.R. run direct into Lowestoft, which is less than ten miles from Yarmouth and thirty from Norwich. Alfresco concerts are also held on the Sparrow's Nest Park, Olympian Gardens (Paul Mill), and Claremont Pier (band and concert parties). This is the only local pier where concerts and music are given on Sundays.

Early closing day, Thursday; market day, Wednesday.

Medical Officer.—A.A.: Dr. Wilson Tyson, The Beeches.

Agent.—M.H.A.R.A.: Mr. Smith, Great Eastern Hotel, Lowestoft.

**RECOMMENDED APARTMENTS.**

Mrs. Morson, 8a, Suffolk Road. 4 bedrooms, 2 sitt.-r., 1 comb. Piano and gas.

**LUDLOW, Salop.**

Population, 6,373 (with a large outlying district). Miles from London, 161.

**TOWN HALL.**—Owned by the Corporation. Dramatic license. Full house would mean about £40 at ordinary prices. As a general rule, plays are well patronised, especially good comedies and musical pieces.

**ASSEMBLY ROOMS.**—Manager, Mr. J. C. Austen. No dramatic license. Holding capacity: Number of persons, 400 to 500. Platform. Lighted by gas. Terms for hiring on application. Amount of deposit required on booking, 25 per cent. Also smaller room and two retiring rooms.

Large pleasure fair, May 1, Smithfield. Apply to Clerk of Markets

Portables, if good, do well, and are patronised by all classes, but there have been none here lately. No difficulty about license as a rule. Circus pitches are also obtainable.

Early closing day, Thursday; market day, Monday.

**LURGAN, Co. Armagh.**

Population, 11,777. Miles from Dublin, 92.

**TOWN HALL.**—Manager, the Town Clerk. Holding capacity: Number of persons, 800. Good stage, about 30ft. by 15ft. Lighted by gas. Terms for hiring, £1 10s. first day, and 25s. each succeeding.

Early closing day, Wednesday; market day Thursday.

**LUTON, Beds.**

Population, 36,404. Miles from London, 30.

**GRAND THEATRE.**—Proprietor and Manager, Mr. Edward Graham-Falcon; Acting-Manager, Mr. Louis J. Beard; Musical Director, Mr. Otto V. Egerer; Scenic Artist, Mr. J. Tamlin. Double license. Holding capacity: Number of persons, 1,500; amount, £110. Stage measurements: Depth, 32ft.; width, 46ft.; proscenium width, 26ft.; height, 25ft. Gas and electric light. Amount of printing required, 600 sheets posting, 600 window bills. Usual matinée day, Saturday. Time of band rehearsal, 1 o'clock.

Early closing day, Wednesday; market day, Monday.

**LYE, Worcs.**

Population, 10,976. Miles from London, 132.

**TEMPERANCE HALL.**—Manager, Mr. William Pritchard, 32, Chapel Street. Double license. Holding capacity: Number of persons, 600. Good stage or platform, 36ft. by 13ft. Lighted by gas. Terms of hiring on application. Amount of deposit required on booking, 25 per cent.

Early closing, Thursday: market, Friday.

**LYNTON, Devon.**

Population, 1,641. Miles from London, 215.

**TOWN HALL.**—Manager, Mr. W. Yeo. Holding capacity: Number of persons, 400. Stage, 24ft. wide, 18ft. deep. Electric light. Terms for hiring: One night, £2 2s.; two, £3 12s. (July, August, September). 30s. per night (October to June). Amount of deposit required on booking, 10s. 6d.

**LYTHAM, Lancs.**

Population, 7,135. Miles from London, 223.

**PAVILION THEATRE.**—Proprietors, Lytham Pier and Pavilion Co. (1895), Limited; Manager, Mr. J. H. Harrison; Musical Director, Mr. W. Bell. Double license. Holding capacity: Number of persons, 1,000. Stage measurements: Opening, 25ft.; width, 40ft.; back to front, 28ft. Lighted by gas. Amount of printing required, one 24-sheet, two 12-

sheets, six 6-sheets, 50 d.c., 100 lithos, 2,000 circulars. No matinée day. Best season, from July to end of September.

**BATHS AND ASSEMBLY ROOMS.**—Manager, Mr. J. W. Aspden. Double license. Holding capacity: Number of persons, 400. Width of stage, 30ft.; front to back, 16ft.; proscenium width, 19ft. Lighted by gas. Terms for hiring: £2 2s. one night; £6 6s. per week. Amount of deposit required on booking, 50 per cent. Hall situated on beach. First-class residential population.

No early closing. Markets Saturday and Tuesday.

### MACCLESFIELD, Cheshire.

Population, 34,624. Miles from London, 166.

**THEATRE ROYAL.**—Proprietor and Manager, Mr. William Kusal Gately; Musical Director, Mr. Arthur Lovatt. Dramatic license; restricted for excise. Holding capacity: Number of persons, 1,200; amount, £40. Stage measurements: 29ft. by 42ft.; proscenium opening, 22ft. 6ins. Electric light. Amount of printing required, 230 sheets, 400 lithos. Time of band rehearsal, 1.30 p.m.

**TOWN HALL.**—Proprietors, the Corporation. Apply the Town Clerk

**CHESTERGATE ASSEMBLY ROOMS.**—Manager, Mr. M. Thackeray. Music and dancing license. Holding capacity: Number of persons, 300. No proper stage. Lighted by incandescent gas. Upper and lower rooms, dressing-rooms, lavatories, etc.,

Horse and Cattle Fairs.—Tuesday, February 18; Friday, March 6; Saturday, April 4; (Sutton); Monday, June 22 (Barnaby); Saturday, July 11; Wednesday, August 12; Friday, September 4 (Sutton); Tuesday, October 20; Wednesday, November 11; Tuesday, December 15. Pleasure Fairs.—May 6 and October 5.

Early closing day, Wednesday; market day, Saturday.

### MAIDENHEAD, Berks.

Population, 12,980. Miles from London, 24.

**TOWN HALL.**—Proprietors, The Corporation; Manager, Town Clerk, Mr. John Kiell. Has dramatic license. Holding capacity: Number of persons, 400. Electric light.

No local fairs; sites available for portables, etc., Moor Meadow and Crown Meadow.

Early closing, Thursday. Market, Wednesday.

### MAIDSTONE, Kent.

Population, 33,516. Miles from London, 39.

**THE HIPPODROME,** Lockmeadow Road.—Lessee and Manager, Mr. S. Baskerville. Accommodation about 1,500.

**THE CORN EXCHANGE.**—Manager, Mr. Besley. Seats about 1,000.

**THE HOLLINGWORTH HALL.**—Also licensed for stage plays. Seats about 300. Secretary, Mr. E. Lattimer.

A Theatre of Varieties is in course of erection.

Good circus pitches are obtainable in Lock Meadows, Fair Meadow, and other sites. No license is required for portables. Athletic ground is available for alfresco entertainments.

Early closing, Wednesday; market, Thursday

### MALPAS, Cheshire.

Population, 1,500. Miles from London, 177.

**VICTORIA JUBILEE HALL.**—Manager, Mr. A. Calcott. Has dramatic license. Holding capacity: Number of persons, 300. Stage, 24ft. by 13ft.; proscenium opening, 12ft. Lighted by gas. Terms for hiring: One guinea per night. Amount of deposit required on booking, one half. Gas included. Piano extra.

### MALTON, Yorks.

Population, 4,758. Miles from London, 212.

**THEATRE ROYAL.**—Manager, Miss C. Bankes. Dramatic license. Holding capacity: Number of persons, 230. Amount, £15. Proper stage. Measurements: 20ft. front opening; 15ft. back; 15ft. deep; 13ft. high. Lighted by gas. Amount of printing required: 250 day bills, 6-6 sheet panels, 200 litho. Terms for hiring: 37s. 6d. per night. Amount of deposit required on booking, 10s.

Dates of local fairs, October 11 and 12. Sites available for portables, alfresco concerts, and circuses, Bark Nott Field, Norton, Malton.

Early closing day, Thursday. Market day, Saturday.

### MALVERN, Worc.

Population, 4,814. Miles from London, 125.

**ASSEMBLY ROOMS THEATRE.**—Lessee and Manager, Mr. M. T. Stevens. Fully licensed. Holding capacity: Number of persons, 850; amount, £85, ordinary prices. Stage measurements, 50ft. by 24ft.; proscenium, 25ft. by 27ft. Electric light. Amount of printing required, 600 sheets. Terms for hiring, share only.

Early closing day, Thursday.

### MANCHESTER, Lancs.

Population, 543,872. Miles from London, 183.

**THEATRE ROYAL.**—Licensee and Manager, Mr. John Hart; Acting-Manager, Mr. Edmondstone Shirra.

**PRINCE'S THEATRE.**—Licensee and Manager, Mr. John Hart; Acting-Manager, Mr. Geo. Lee.

**GAIETY THEATRE.**—Proprietors, the United Theatres Co., Limited; Licensee, Mr. John Hart; Acting-Manager for the United Theatres Co., Mr. H. M. Thorburn; Musical Director, Mr. James Southworth. Restricted license. Holding capacity: Number of persons, 2,500; amount, £300. Stage measurements: Opening, 25ft.; floats to back wall, 27ft. Electric light. Amount of printing required, 2,500 sheets. Usual matinée day, Saturday. Time of band rehearsal, 12 noon. Best bookings of the past year: Mr. Arthur Bouchier, Mr. G. P. Huntley, Vedrenne-Barker's Company.

**QUEEN'S THEATRE.**—Licensee and Manager, Mr. R. Flanagan; Acting-Manager, Mr. W. Berry.

**ROYAL OSBORNE THEATRE.**—Proprietors, Messrs. W. H. Broadhead and Sons; Manager, Mr. Percy Broadhead.

**JUNCTION THEATRE.**—Proprietors, Messrs. W. H. Broadhead and Sons; Manager, Mr. Percy B. Broadhead.

**METROPOLE THEATRE.**—Proprietors, Messrs. W. H. Broadhead and Son; Manager,



Mr. Percy B. Broadhead; Acting-Manager, Mr. Henry Hearn; Musical Director, Mr. Chas. Bayley; Scenic Artist, Mr. T. C. Daly. Restricted license. Holding capacity: Number of persons, 4,000. Stage measurements: Depth, 40ft.; width, 65ft.; proscenium, 34ft. Gas and electric light. Usual matinee day, Monday. Time of band rehearsal, 11 a.m.

ST. JAMES'S HALL.—Manager, Mr. W. Cawood. Music and dancing license. Large hall, 30,000 sq ft. Small hall holds 600 people. Proper stage. Electric light. Terms for hiring, £120 per week. Amount of deposit required on booking, half.

TIVOLI THEATRE OF VARIETIES.—Proprietors and Freeholders, The Tivoli, Manchester, Limited; Managing Director, Mr. Charles A. Wilkes; Manager, Mr. Arthur B. Wilkes. Booking at London Offices, 150, Strand. Musical Director, Mr. Frank Smith. Holding capacity: Number of persons, 1,500. Electric light. Time of band rehearsal, 12 noon. Matinee days, Monday, Thursday, and Friday.

GRAND THEATRE.—Proprietors and Lessees, Jasper Redfern and Co., Limited; Managing Director, Mr. Jasper Redfern; Acting-Manager, Mr. J. Rolmaz. Double license. Holding capacity: Number of persons, 3,000. Full stage, etc., for any production. Gas and electric light. Time of band rehearsal, 1 p.m. Usual matinee days, Thursday and Saturday. Bars no surrounding halls.

MIDLAND HOTEL THEATRE.—Manager, Mr. B. Iden Payne; Acting-Manager, Mr. A. H. Heyes.

VICTORIA THEATRE, BROUGHTON.—Proprietors, Broughton Theatre Syndicate, Ltd.; Manager and Licensee, Mr. J. Fred Watson. Full license. Holding capacity: Number of persons, 3,000; amount, £170. Electric light. Amount of printing required, 1,800 sheets. Usual matinee day, Wednesday. Time of band rehearsal, 11 a.m.

HIPPODROME, HULME.—Proprietors, Messrs. W. H. Broadhead and Son; Manager, Mr. Percy B. Broadhead; Musical Director, Mr. H. O'Callaghan; Scenic Artists, Messrs. T. C. Daly and E. Leigh. Stage measurements: 90ft. by 45ft. by 36ft. Gas and electric light. Usual matinee day, Wednesday, at 2.30. Time of band rehearsal, 12 noon.

QUEEN'S PARK HIPPODROME.—Proprietors, Messrs. W. H. Broadhead and Sons; Manager, Mr. Percy B. Broadhead.

THE HIPPODROME (Oxford Street).—Proprietors, the Manchester Hippodrome and Ardwick Empire, Limited; Managing Director, Mr. Oswald Stoll; Resident Manager, Mr. E. P. Morgan; Musical Director, Mr. Alfred Haines. Full license. Gas and electric light. Time of band rehearsal, 12 noon. Usual matinee days, Tuesday, Wednesday, and Saturday, at 2.

PALACE.—Proprietor, Palace of Varieties, Limited; General Manager, Mr. Walter de Frece; Acting-Manager, Mr. Tealor Wade; Musical Director, Mr. T. H. Gags. Electric light. Time of band rehearsal, 12 noon. Usual matinee days, Monday, Wednesday, and Saturday. Bars Stoll's surrounding halls.

ARDWICK EMPIRE.—Proprietors, Manchester Hippodrome and Ardwick Empire, Limited; Chairman and Managing Director, Mr. Oswald Stoll; Acting-Manager, Mr. H. Hall. Booking circuit in conjunction with Moss's Empires, Limited. Musical Director,

Mr. R. Hardwick. Music and dancing license. Gas and electric light. Time of band rehearsal, 2 p.m.

KING'S OPERA HOUSE, LONGSIGHT.—Proprietors, Messrs. W. H. Broadhead and Sons; Acting-Manager, Mr. J. B. Taylor.

The following halls are the property of the Corporation. Application should be made to the Town Clerk, Mr. G. H. Taibot.

The use of the cinematograph is prohibited except in the Hulme Town Hall, the Cheetham Public Hall, and the New Islington Public Hall, and will only be permitted in such halls subject to special terms and conditions.

TOWN HALL, Albert Square.—Size, 100ft. by 50ft. Terms for hiring, £30 per night.

TOWN HALL, Chorlton-on-Medlock.—Size of room, 66ft. by 35ft. Holding capacity: Number of persons, 400. Terms for hiring: £3 3s. and £5 5s.; Concerts, £2 2s.

TOWN HALL, Ardwick.—Size, 48ft. by 28ft. Holding capacity: Number of persons, 300. Terms for hiring: £3 3s., £2 2s., and £1 10s., according to entertainment.

NEW ISLINGTON PUBLIC HALLS, Ancoats.—Size of each hall, 72ft. by 36ft. Upper hall, with gallery, will seat 700 persons; lower hall, 600 persons. Terms for hiring: £3 10s., £2 5s., and £1 5s., according to entertainment.

In addition, 5s. will be charged for services of fireman when the hall is used for dramatic performances.

HULME TOWN HALL, Stretford Road.—Size of large room, 90ft. by 45ft. Will seat 850 persons. Terms for hiring: £7 10s., £4, and £2 10s. 6d., according to entertainment.

In addition, 5s. will be charged for services of fireman when the hall is used for dramatic performances.

CHURNETT STREET PUBLIC HALL, Collyhurst.—Size, 72ft. by 38ft. Will seat 600 persons. Terms for hiring: £3 3s. and £2, according to entertainment.

NEWTON HEATH PUBLIC HALL.—Size of hall, 79ft. by 38ft. Will seat 600 persons. Terms for hiring: £3 13s. 6d. and £2 2s., according to entertainment.

WHITWORTH HALL, Openshaw.—Size of hall, 79ft. by 38ft. Will seat 600 persons. Terms for hiring: £3 13s. and £2 2s., according to entertainment.

In addition, 5s. will be charged for services of fireman when the hall is used for dramatic performances.

CHEETHAM HILL PUBLIC HALL.—Size of hall, 64ft. by 42ft. Will seat 550 persons. Terms for hiring: £3 13s. and £2 2s., according to entertainment.

LONGSIGHT PUBLIC HALL.—Size of hall, 63ft. by 36ft. Will seat, with gallery, 650 persons. Terms for hiring: Large room for concerts, £1; Saturdays, £2.

BLECKLEY INSTITUTE.—Size, 60ft. by 32ft. Holding capacity: Number of persons, 400. Terms for hiring: £2 12s. 6d., £1 10s., and £1 1s., according to entertainment.

In addition there are the following halls:—ART GALLERY, Mosley Street.—Apply to the Curator.



**ASSOCIATION HALL.**—General Secretary, Y.M.C.A. Music license. Holding capacity: Number of persons, 1,500; amount, £80. Stage, but no footlights or curtain. Electric light. Terms for hiring: 26 os. Amount of deposit required on booking: £1 ls.

**FREE TRADE HALLS.**—Manager, Mr. C. J. Stewart. Double license. Holding capacity: Number of persons, large 4,000, small 800. Portable stage. Stage measurements: Large, 22ft. by 16ft.; small, 15ft. by 15ft. Gas and electric light. Terms for hiring: Rental or share.

**RUSHOLME PUBLIC HALL.**—Manager, Mr. Thomas J. Bingle. Music and dancing license. Holding capacity: Number of persons, 500. Permanent platform. Lighted by gas. Terms for hiring: 21s. to 30s. No engagement entered on the books except upon payment of the hiring fee.

**CHORLTON-CUM-HARDY PAVILION.**—Proprietor and manager, Mr. W. James Wright. Adjoining Chorlton Station. Lighted by electricity. Illuminated by 200 coloured electric lights. Large stock of scenery. Holding capacity: Number of persons, 1,200; seats 800. Usual matinee day, Saturday, 3 p.m.

**PUBLIC HALL, Patricroft.**—Managers, Messrs. Samuel Hooley and Sons. Music and dancing license. Holding capacity: Number of persons, over 600. Platform, 22ft. by 12ft. Lighted by gas. Terms for hiring on application.

**Medical Officers.**—A.A.: Drs. W. H. B. Crockwell, 2, Upper Chorlton Road (hours, 2-3 and 6-8); Geo. Ellis, Pitt House, Rainsworth (hours, 9-10, 2-3, 6-7); H. H. P. Johnson, 70, Ayres Road, Brooks's Bar (hours, 12-3 and 8.30-9); and Broadleas, Trafford Park (hours, 9-10 and 6-8). A.U.: Drs. Ellis, Crockwell, Johnson, as above; W. S. McCowan, 84, Rusholme Road. M.H.A.R.A.: Drs. Ellis and McCowan, as above.

**Agents.**—A.U.: Mr. D. Swindells, Salisbury Hotel, Oxford Road. M.H.A.R.A.: Mr. A. Deschamps, Palace Restaurant, Oxford Street.

#### RECOMMENDED APARTMENTS.

S. Crighton, 40, Great Clowes Street, Lower Broughton.—2 front sitting-rooms, 2 bedrooms; pianos; bath.

Mrs. Gray, 36, Booth Street East, Oxford Street.

Mrs. Hampson, 232, Brunswick Street, Oxford Street.—2 sitting-rooms, 5 bedrooms, 2 combined rooms; bath; piano.

J. H. Hampden, 96, Rusholme Road.—10 rooms; bath.

Mrs. Heath, 1, Clifford Street.—Good-sized rooms.

Mrs. Helsby, 51, Stanley Grove, Longsight.—1 sitting-room, 1 or 2 bedrooms.

Mrs. Jarman, 80, Devonshire Street, All Saints.—2 sitting-rooms, 4 bedrooms, 2 combined; piano and bath.

A. Taylor, Aston House, Rumford Street C.-on-M.—2 sitting-rooms, 5 bedrooms; pianos; bath, and every convenience.

#### MANSFIELD, Notts.

Population, 21,445. Miles from London, 142.

**NEW GRAND THEATRE.**—Proprietors, Mansfield, Sutton, and District Theatres, Limited; Managing Director, Capt. Clayton; Acting-Manager, Mr. Fred K. Clayton; Musical

Director, Mr. T. Renshaw; Scenic Artist, Mr. Alec Toole. Full license. Holding capacity: Number of persons, 1,200. Amount, about £70. Stage measurements, 40ft. deep, 60ft. wide; 40ft. to grid. Proscenium opening, 28ft. Electric light. Amount of printing required: 850 wall sheets, 800 lithos. Usual matinee day, Saturday. Time of band rehearsal, 1 p.m. Best bookings of the year include *The Silver King*, *The Earl and the Girl*, *The Shulamite*, *Raffles*, *Florodora*, etc.

**HIPPODROME.**—Managing Directors, Messrs. Darnley and Jennings; Acting-Manager, Mr. Mark Lorne. Double license.

**VICTORIA HALL.**—Manager, Mr. George Fox. Double license. Holding capacity: Number of persons, 900. Depth and width of stage, 17ft. by 36ft.; proscenium, 24ft. Electric light.

Early closing day, Wednesday; market day, Thursday.

#### MARCH, Cambs.

Population, 7,565. Miles from London, 89.

**PUBLIC HALL THEATRE.**—Manager, Mr. Joseph Collingwood, J.P. Dramatic license. Holding capacity: Number of persons, 700. Amount, £32, ordinary prices. Fully equipped. Stage measurements, 21ft. deep, 36ft. wide. Proscenium opening, 20ft. by 13ft. 6in., and 18ft. clear height under fly rails. Lighted by gas. Amount of printing required, 200 sheets for walls, 100 window lithos. Terms for hiring: One night, 45s.; two, 75s.; three, 100s.; six, £9. Amount of deposit required on booking, half rent.

March is 14 miles from Peterboro',  $7\frac{1}{2}$  from Wisbech, 19 from Spalding, and 80 from Cambridge on G.E. main line.

Early closing day, Tuesday; market day, Wednesday.

#### MARGATE, Kent.

Population, 23,118. Miles from London, 74.

**THEATRE ROYAL.**—Manager, Mr. Edward Michner; Acting-Manager, Mr. Wains Clark; Musical Director Mr. John H. Ody; Scenic Artist, Mr. Jules Camus. Patent license. Holding capacity: Number of persons, 890. Amount, £80. Proscenium opening, 24ft.; back stage to act drop, 21ft.; wall to wall, 44ft.; under fly-rail, 18ft. Lighted by gas. Amount of printing required: 650 d.c., 800 sheets (broadside) for walls, 1,000 circulars, throwaways. Time of band rehearsal, 1.30 p.m. Best bookings of the year: Miss Ellen Terry, August 12, 13, 14; *When Knights Were Bold*, August 22, 23, 24; Miss Decima Moore in *The Truth*, September 9, 10, 11; Miss Ada Blanche and Lionel Rignold in *What the Butler Saw*, September 12, 13, 14; Miss Kate Cutler in *All-of-a-Sudden-Peggy*, September 16-21; Mr. Weedon Grossmith in *The Night of the Party*, October 17, 18, 19.

**HIPPODROME** (late Grand Theatre).—Proprietors, Messrs. Frederick Mouillot and W. De Frece; General Manager, Mr. J. de Frece; Resident Manager, Mr. C. F. Bawtree; Booking Circuit, the De Frece Circuit; Musical Director, Mr. A. Graco. Treble license. Holding capacity: Number of persons, 1,600. Stage measurements, 31ft. opening, 30ft. deep, and 47ft. wide. Gas and electric light. Time of band rehearsal, 3 o'clock.

**GRAND-HALL-BY-THE-SEA.**—Proprietor, Lord George Sanger; Manager, Mr. Chas. Evans; Musical Director, Mr. Wilfrid Harvey. Music and dancing license. Stage measurements, 40ft. deep, 50ft. wide, 30ft. odd. Pros-

cenium. Lighted chiefly by gas; little electric on Stage. Time of band rehearsal, Mondays, 12 o'clock, July, August, and September. Usual matinée day, every day at 3 o'clock, July, August, and September. Bars Margate and Ramsgate three months. Includes ball-room, variety theatre, and gardens.

Early closing day, Thursday; market day, Saturday.

Medical officer.—A.A.: Dr. C. Webb, Westbourne House, Nayland Rock. A.U.: The same. M.H.A.R.A.: The same.

M.H.A.R.A. agent: Chas. Evans, Hall-by-the-Sea.

### MARKET DRAYTON, Salop.

Population, 9,997. Miles from London, 163.

TOWN HALL.—Manager, Mr. D. G. Hancock. Double license. Holding capacity: Number of persons, 600. Amount, £50. Permanent stage. Frontage, 31ft. deep; depth to back, 16ft.; height from ceiling to stage, 19ft. Lighted by gas. Terms for hiring, £2 2s. first day; £1 1s. all days after. Gas extra. Amount of deposit required on booking, £1. Plan of hall: Bennion, Horne, and Co.

Early closing day, Thursday; market day, Wednesday.

### MARKET HARBOROUGH, Leicester.

Population, 7,735. Miles from London, 83.

ASSEMBLY ROOMS.—Manager, Mr. T. W. Hall. Size of hall, 87ft. by 43ft. Has dramatic license. Holding capacity: Number of persons: 900 to 1,000. Stage partly fixed, 36ft. 6in. by 12ft.; extension to 22ft. 6in. deep if required. Lighted by gas. Terms for hiring: £2 12s., first night; £2 for each succeeding night, inclusive of fire and light. Piano 5s. if required.

NEW HALL.—Manager, Mr. George Fames. Dramatic license. Holding capacity: Number of persons, 500. Permanent platform, 12ft. 3in. deep; 40ft. wide. No proscenium. Lighted by gas. Amount of printing required: 250 d.c. for posting, 150 window bills. Terms for hiring: £1 3s. 6d. first night and 18s. 6d. per night after. Amount of deposit required on booking: £1.

The population of Market Harborough is mostly industrial, but there are also many wealthy residents. Generally speaking, they are a theatre-going public, and are glad of the opportunity to support good dramatic entertainments. Pitches can always be obtained for circuses or menageries, which are well patronised. There would be no difficulty in obtaining sites for al fresco or concert parties, which, in the summer months, would be a novelty likely to be encouraged; at present there are no open-air entertainments. The local fairs are held on April 29 and October 19, when there are many visitors in the town. A license for a portable can easily be obtained from the Urban District Council. Several proprietors of such have set up here, remaining from three to four months, and doing good business among the working classes with a selection of standard plays. There has been no portable here for the last two seasons, an omission which should be remedied. Drama of the heavy type is almost the sole attraction in the theatrical line to be found in the town. This draws well among a certain class, but for plays of a lighter kind and good concert parties Market Harborough presents a field well worth exploiting.

Dates of local pleasure fairs: April 29th and October 19th, which last about seven days.

Early closing day, Thursday; market day, Tuesday.

### MARLBOROUGH, Wilts.

Population, 3,046. Miles from London, 75.

TOWN HALL.—Proprietors, The Corporation; Manager, Town Clerk. Double license. Holding capacity: Number of persons, 500. Proper stage (moderate accommodation only). Lighted by gas. Terms for hiring: £2 7s. first night; second and subsequent, £1 6s. Amount of deposit required on booking, £1. Two dressing-rooms on same floor.

CORN EXCHANGE.—Holds 700. Has dramatic license. Apply as above.

Early closing, Wednesday; market, Saturday.

### MARLOW, Bucks.

Population, 4,526. Miles from London, 31.

PUBLIC HALL.—Manager, Mr. Horace Lacey. No dramatic license, but one can be obtained. Holding capacity: Number of persons, 300. Stage, 30ft. by 17ft. Lighted by gas. Terms for hiring: 31s. 6d. per night; less terms for more. Amount of deposit required on booking, 10s. 6d.

Early closing, Wednesday; no market.

### MARSDEN, Yorks.

Population, 4,370. Miles from London, 196.

MECHANICS' HALL.—Secretary, Mr. Wm. Griffiths. Music and dancing license. Occasional license for dramas granted for 14 days when required. Holding capacity: Number of persons, 600. Depth and width of stage, 11ft. and 38ft. Lighted by gas. Terms for hiring: £1 31st night; 15s. second; 10s. third; and succeeding nights. Amount of deposit required on booking, 30s.

Date of local fair, first week in September. Site available for portables, al fresco concerts, and circuses. Public recreation ground under District Council.

### MARYPORT, Cumb.

Population, 11,897. Miles from London, 316.

ATHENEUM.—Secretary, Mr. T. Skelton. Has dramatic license. Holding capacity: Number of persons, 800 to 1,000; amount, £25. Depth and width of stage, 25ft. by 16ft. Lighted by gas. Amount of printing required, 400 to 500 d.c. sheets. Terms for hiring: 30s. first day, 25s. each day after; gas extra. Amount of deposit required on booking, 20s.

Fairs.—Whitsuntide and Martinmas Fridays. Held in the Cricket Field.

Early closing, Wednesday; market, Friday.

### MATLOCK, Derbyshire.

Population, 5,979. Miles from London, 143.

VICTORIA HALL AND PLEASURE GARDENS.—Proprietor, James White; Resident Manager, Franklin Thomas. Holding capacity: Number of persons, 600; amount, £50. Stage measurements: 21ft. deep by 40ft. wide; height, 22ft. Gaslight.

THE PAVILION.—Has dramatic license. Holds about 800. Apply the Secretary.

The population is residential and visiting. Matlock fair is on May 9, and the Wakes are



held in the second week in September. There are no alfresco concerts. Bateman's field is generally taken for visits of circuses. The best time for stage performances is August and September.

Early closing day, Thursday; market day, Saturday.

### MAYBOLE, Ayr.

Population, 5,892. Miles from London, 392½.

**TOWN HALL.**—Manager Janitor, Mr. J. Benton. Double license. Holding capacity: Number of persons, 800. Stage: Deep, 13½ft.; wide, 40ft. Lighted by gas. Terms for hiring: Dramatic, 35s., gas extra; Concert, 22s. 6d.; Lecture, 20s. Amount of deposit required on booking, 10s. or 20s.

Early closing, Wednesday. No market.

### MELBOURNE, Derbyshire.

Population, 3,580. Miles from London, 128½.

**PUBLIC HALL.**—Manager and Secretary, Mr. W. H. Perry. Has dramatic license. Holding capacity: Number of persons, 400. Movable platform, 28ft. by 9ft.; can be extended 3 or 6ft. Gas and electric light. Twelve posting stations. Terms for hiring: 25s. per night. Amount of deposit required on booking, 10s. per night.

Date of local fair, first Monday after October 11.

Early closing, Thursday; no market.

### MELROSE, Roxburgh.

Population, 2,195. Miles from London, 360.

**CORN EXCHANGE.** Apply Secretary, Corn Exchange Company. Has dramatic license. Holding capacity: Number of persons, 400. Platform, 31ft. by 8½ft. Lighted by gas. Terms for hiring: £1 10s. per day; stove, if wished, 2s. 6d. extra. Amount of deposit required on booking, 5s.

No local fairs. Sites available for portables, alfresco concerts, and circuses. Greenyards, Melrose.

Early closing, Thursday; no market.

### MELTHAM, Yorks.

Population, 5,000. Miles from London, 187.

**ODDFELLOWS' HALL.**—Secretary, Mr. Wm. Reginald Carter. Dramatic license (short date). Holding capacity: Number of persons, 500. Platform, 30ft. by 10ft. Terms for hiring on application.

Date of local fair, first week in September. Fair ground available for portables, alfresco concerts, and circuses.

Early closing Wednesday; no market.

### MELTON MOWBRAY, Leicester.

Population, 7,454. Miles from London, 102.

**CORN EXCHANGE.**—Manager, Mr. G. Andrews. Double license. Holding capacity: Number of persons, 1,000. Stage, 32ft. by 16ft. Lighted by gas. Scale of charges on application. Amount of deposit required on booking: One night, 10s.; two nights, £1.

**NEW KING'S HALL.**—Proprietors, the Co-operative Society; Secretary, Mr. J. W. Wood. Seats about 300. For alfresco concerts, etc., and animated picture shows, apply to the Secretary for details.

**THE NEW PARK.**—For circus pitches. Good accommodation. Apply to the Town Wardens.

Dates of local fairs: Monday and Tuesday following January 17; second Tuesday in April; Whit Tuesday (Pleasure Fair); August 21; New Ram Fair—fourth Tuesday in September; September 29th; October 24th; first Tuesday after December 8th. Melton Mowbray Cheese Fairs: Third Thursday in March, March 19th; fourth Thursday in September, September 24th; third Thursday in November, November 19th.

The town is visited by portables, and there is no difficulty encountered in obtaining a license from the local authorities.

Population, both residential and industrial, and from November to March greatly augmented in consequence of the fox-hunting season.

Early closing day, Thursday; market day, Tuesday.

### MERTHYR TYDFIL, Glam.

Population, 69,228. Miles from London, 176.

**THEATRE ROYAL.**—Lessees, The South Wales Entertainments, Limited; Acting-Manager, Mr. H. W. Player.

**EMPIRE TEMPERANCE HALL.**—Manager, Mr. Israel Price.

No fairs or portables visit the town. Circuses at Penydorren; lessee, Mr. William Thomas, contractor, Park Place, Merthyr. The population is industrial (collieries and steel works).

Early closing day, Thursday, market day, Saturday.

Agent.—A.U.: Warren Jones, Nelson Hotel.

### METHIL, Fife.

Population, 3,200. Miles from London, 415.

**GAIETY THEATRE.**—Proprietors, Methil Theatre Company, Limited. Manager, Mr. Sidney Arnold. Holds 1,200. Electric light. Large stage and good stock of scenery. Now in course of erection. Will be completed shortly.

**TOWN HALL.**—Manager, Mr. R. Sutter. Holding capacity: Number of persons, 600. Stage measurements: 34ft. by 18ft. lighted by gas.

Early closing day, Thursday.

### MEXBOROUGH, Yorks.

Population, 10,430. Miles from London, 181.

**PRINCE OF WALES THEATRE.**—Managing Director, Mr. G. H. Smith; Licensee and General Manager, Mr. W. H. Milton. Holds £100 at ordinary prices.

**PUBLIC HALL.**—Open for cinematograph exhibitions.

Fair, June 23. Large recreation grounds available for circus or fit-ups. Sanger's and Bostock's visit here. Rapidly growing district. Large mining population in the district.

Early closing day, Thursday; market day, Saturday.

### MIDDLESBROUGH, Yorks.

Population, 91,302. Miles from London, 249.

**THEATRE ROYAL.**—Proprietor, Mr. J. Chas. Imeson; Managers, Mr. J. Chas. Imeson and Mr. G. L. Imeson; Acting-Manager, Mr. Cecil Charles Imeson; Musical Director, Mr. T. A. Parroch; Scenic Artist, Mr. C. Kirkham. Double license. Holding capacity: Number of persons, 2,500; amount, £130. Depth of stage,



44ft.; wall to wall, 60ft.; proscenium opening, 29ft. Gas and electric light. Amount of printing required, 1,100 sheets. Usual matinee day, Saturday. Time of band rehearsal, 11 a.m.

**GRAND THEATRE.**—Proprietors, Grand Opera House Co., Limited; Managing Director, Mr. J. E. Jowsey; Licensee and Manager, Mr. W. K. Chatto. Dramatic license.

**THE EMPIRE.**—Proprietors, the Empire Palace of Varieties, Middlesbrough, Limited; Manager, Mr. Charles G. Rembges; Musical Director, Mr. G. W. Greenfield. Music and dancing license. Electric light. Time of band rehearsal, 2 o'clock.

**OXFORD PALACE OF VARIETIES.**—Proprietor, Mr. Alfred Graham; Manager, Mr. R. L. Griffiths.

**TOWN HALL.**—Manager, Mr. Charles Booth, Borough Accountant's Office. Dramatic license. Holding capacity: Number of persons, 2,200. Platform with orchestra (raised at back). Gas and electric light. Terms for hiring: From £10 10s. per day (excluding lighting and cleaning) downward, according to nature of entertainment and period of booking. Deposit of 25 per cent. required on booking.

**TEMPERANCE HALL.**—Manager, Mr. Geo. H. Blackburn. Music and dancing license. holding capacity: Number of persons, 2,000. Stage: 28ft. by 12ft. Electric light. Terms for hiring: £3 15s. per night; reduction for series. Amount of deposit required on booking: 25 per cent.

Medical Officers.—A.A.: Dr. J. Emmerson Proud, 3, Bridge Street West. M.H.A.R.A.: The same.

Agents.—A.U.: A. E. Horlington, Criterion Hotel. M.H.A.R.A.: Mr. C. Pickard, Central Hotel.

Early closing day, Wednesday; market day, Saturday.

#### RECOMMENDED APARTMENTS.

Mrs. Powell, Irving House, 3, Albert Terrace, Linthorpe Road.—2 sitting-rooms, 5 bedrooms; combined or double-bedded rooms if required; pianos.

Mrs. Rutherford, 20, Marton Road.—Two sitting-rooms, 3 bedrooms, 2 combined rooms; pianos.

Mrs. Wastell, 69, Grange Road West.—Two sitting-rooms, 2 bedrooms.

#### MIDDLETON, Lancs.

Population, 25,178. Miles from London, 189.

**PARDOE'S THEATRE.**—Proprietors, Messrs. Pardoe; Manager, Mr. William Pardoe; Acting-Manager, Mr. Geo. Singleton; Musical Director, Mr. Geo. Encliffe; Scenic Artist, Mr. Singleton. Restricted license. Holding capacity: Number of persons, 1,200; amount, between £40 and £50. Stage measurements: Depth, 30ft.; width, 46 ft.; from wall to wall, open, 24ft. by 16ft. Gas and electric light. Amount of printing required, 350 wall, 350 lithos. Usual matinee day, Saturday.

**CO-OPERATIVE HALL.**—Managers, The Co-operative Society. Double license. Holding capacity: Number of persons, 900. Concert platform, 24ft. by 16ft. Gas and electric light. Terms for hiring: £2 3s., including use of piano; special fee for week's engagement. Amount of deposit required on booking: 10s. for one evening.

Middleton Wakes, third week in August. Early closing day, Tuesday; market day, Friday.

#### MIDDLEWICH, Ches.

Population, 4,660. Miles from London, 166.

**TOWN HALL.**—Secretary, Mr. C. F. Lawrence. Double license. Holding capacity: Number of persons, 400 to 500. Semi-circular platform, with square extension in sections for stage. Lighted by gas. Terms for hiring: One night, £1; two consecutive nights, £1 15s.; three ditto, 50s.; four ditto, 65s.; five ditto, £4; six ditto, £4 12s. 6d.; each consecutive night beyond, 12s. 6d. Full fee required on booking.

No local fairs. Wakes, first Sunday after October 11.

Early closing, Wednesday; market, Tuesday.

#### MIDHURST, Sussex.

Population, 1,650. Miles from London, 64.

**PUBLIC HALL.**—Manager, Mr. C. H. Bowyer. Has dramatic license. Holding capacity: Number of persons, 500 or 600. Stage, 20 ft. depth; width, 34 ft. 6 in. Lighted by gas. Terms for hiring: One night, £4; two nights, £6 10s.; variety entertainments, £2 10s. and £4.

Early closing, Wednesday; market, Thursday.

#### MIDSOMER NORTON, Somerset.

Population, 5,809. Miles from London, 117.

**TOWN HALL.**—Seats 300. Has dramatic license.

**DRILL HALL.**—Manager, Mr. J. Bastavle. Double license. Holding capacity: Number of persons, 1,000. Stage, 23 ft. by 28 ft. by 15 ft. 9 in. Lighted by gas. Terms for hiring: £1 7s. 6d. per night. Amount of deposit required on booking, 10s.

Date of local fair, April 25.

Early closing, Thursday.

#### MILLOM, Cumb.

Population, 10,426. Miles from London, 274.

**CO-OPERATIVE HALL.**—Manager, Mr. Jas. J. Cain. Double license. Holding capacity: Number of persons, 600; amount, £30. Depth and width of stage, 18 ft. 8 in. by 35 ft. No proscenium. Lighted by gas. Terms for hiring: 25s. one night, 45s. two nights, 60s. three nights, 75s. four nights, and 90s. for six nights. Amount of deposit required on booking: 10s. to 20s.

**COUNTY HALL.**—Manager, Mr. G. Mudge. Holding capacity: Number of persons, 800. Portable stage. Lighted by gas. Terms for hiring: £1 1s. per day; £3 10s. per week (gas extra, at 3s. per 1,000 ft.). Amount of deposit required on booking, £1.

Dates of local fairs: Whitsuntide Hiring Fair Tuesday in Whit-week; Martinmas Hiring Fair, November 11. Sites available for portables, al fresco concerts, and circuses: On the Green.

Early closing, Wednesday; market, Saturday.

#### MINEHEAD, Somerset.

Population, 2,511. Miles from London, 183.

**PUBLIC HALL.**—Manager, Mr. Ralph E. Sticklan. Has dramatic license. Holding capacity: Number of persons, 600; amount, £35. Stage, 33 ft. 6 in. by 16 ft. 3 in. No proscenium. Headlights and footlights. Electric light. Terms for hiring: £2 12s. 6d. one night, £4 4s. two nights (inclusive of lighting and cleaning). Amount of deposit

required on booking: 10s. Season, June to September.

Sites available for portables alfresco concerts, and circuses, Recreation Ground. Secretary, Mr. R. Sticklan.

Early closing, Wednesday; market, third Monday.

### MOLD, Flint.

Population, 4,263. Miles from London, 192.

**MOLD TOWN HALL.**—Manager, Mr. W. B. Rowdon, Surveyor Mold Urban District Council. Dramatic license. Holding capacity: Number of persons, about 600. Dimensions: 52ft. by 44ft., clear of the platform; platform, 12ft. deep, 26ft. wide (can be extended); lavatories, etc. Scale of charges (with gas up to midnight): Concerts (non-ratepayers)—One night, £1 15s.; two nights, £3 15s.; three nights, £4 4s.; and £1 1s. each succeeding night. Theatricals and Ghost Entertainments: One night, £2 2s.; two nights, £3 15s.; three nights, £5; £1 5s. each succeeding night. Amount of deposit required on booking, 10s. on each day.

Horse and cattle fairs, first Wednesday in each month. Recreation Ground, New Street.

Early closing, Thursday; markets, Wednesday and Saturday.

### MONMOUTH, Mon.

Population, 5,095. Miles from London, 141.

**ROLLS HALL.**—Manager, Mr. Charles Morgan. Fully licensed. Holding capacity: Number of persons, about 600. Stage, 50 ft. by 18 ft.; width of proscenium, 17 ft. 10½ in.; height, 18 ft. 6 in. Gas and electric light. Terms for hiring: First night, £2 5s (lights extra); second night, £1 15s. (lights extra); every succeeding day, £1 10s. (lights extra). Amount of deposit required on booking: 10s. each night of booking.

Sites for circuses. Apply to surveyor of corporation, Little Chippenham; or W. Watkins, Nag's Head, Old Dixon Road.

Early closing, Thursday; markets, Monday and Friday.

### MONTROSE, Forfar.

Population, 12,401. Miles from London, 488.

**BURGH HALL.**—Manager, Mr. John Oliphant. Fully licensed. Holding capacity: Number of persons, 1,500. Stage, 36ft. by 25ft. Foot and top lights. Double-sided scenery. Side rooms, etc. Electric light. Amount of printing required, enough for 40 large hoardings. Terms for hiring: Concerts, £2 10s.; subsequent nights, 22s.; dramatic entertainments, £3; subsequent nights, £2 10s.; one week, £12; use of piano, per night, 5s. Amount of deposit on booking, £1.

**GUILD HALL.**—Manager, Mr. John Oliphant. Music and dancing license. Holding capacity: Number of persons, 800. Stage, 12ft. by 6ft. No scenery. Lighted by gas. Terms for hiring on application. Amount of deposit on booking, £1.

Dates of local fairs.—The first Friday after May 28 and November; if Friday falls on 28th, it is held on 28th.

Early closing, Wednesday; Market, Friday.

### MORECAMBE, Lancs.

Population, 11,798. Miles from London, 235.

**ROYALTY THEATRE.**—Proprietors, Morecambe Theatre Company, Limited. Dramatic license. Holds about 1,200.

**WINTER GARDENS AND VICTORIA PAVILION.**—Proprietors, Morecambe Winter Gardens Company, Limited. Apply the Manager.

### ALHAMBRA.

**WEST END PIER.**—Proprietors, West End Pier Company, Limited. Holds about 2,000. Stage, 28ft. by 28ft. Proscenium, 24ft.

**CENTRAL PIER.**—Proprietor, Morecambe Pier and Pavilion Co., Limited; Manager, Mr. E. Hill; Musical Director, Mr. H. Sainsbury. Full license. Stage measurements: Width 57ft., depth 22ft.; proscenium, 30ft. wide, 26ft. high. Gas and electric light. Usual matinée day, any day. Time of band rehearsal, 12 noon.

**ALBERT HALL.**—Manager, Mr. Harry Hargreaves. Music and dancing license. Holding capacity: Number of persons, 500. Permanent stage (with scenery), 40ft. by 15ft.; proscenium opening, 18ft. by 14ft. Lighted by gas. Terms for hiring:—£6 for six days, gas exclusive.

**DEVONSHIRE HALL.**—Proprietor, Mr. James H. Walker. Music and dancing license. Holding capacity: Number of persons, 600. Proscenium measurements, about 17ft. by 16ft. Depth and width of stage, about 36ft. by 16ft. Electric light. Terms for hiring, as per agreement, very moderate. Amount of deposit required on booking, one night 10s.; one week, £2

Early closing day, Wednesday.

### MORPETH, Northumberland.

Population, 6,158. Miles from London, 288.

**MASONIC HALL.**—Manager, Mr. J. J. James. Has dramatic license. Holding capacity: Number of persons, 500. Amount, £30. Stage, 26ft. back to front; 29ft. wide; height, 18ft. Footlights. Gas and electric light. Terms for hiring: One night, £2 15s.; two, £4 5s.; three, £5 5s. Amount of deposit required on booking, £1.

Dates of local fairs.—First Wednesday in March, May, and November. Sites available for circuses.

Early closing, Thursday; market, Wednesday.

### MOTHERWELL, Lanark.

Population, 10,423. Miles from London, 380.

**CENTURY THEATRE.**—Proprietors, New Century Theatre, Limited; Managing Director, Mr. R. C. Buchanan; Resident Manager, Mr. Arthur Hales; Musical Director, Mr. Robert F. Smith. Full license. Holding capacity: Number of persons, 2,000; amount, £150. Stage measurements: Working depth, 30ft.; width, 50ft.; proscenium opening, 23ft. 6ins.; 30ft. between fly rails. Gas and electric light. Amount of printing required, 1,000 sheets d.c. posting, 800 lithos, 10,000 throwaways, 500 circulars. No regular matinée day. Time of band rehearsal, 1 p.m.

**TOWN HALL.**—Proprietors, The Burgh. Holds about 1,200. Apply to the Janitor.

Early closing day, Wednesday.

Medical Officer.—A.A.: Dr. W. Wyper, Ivy House.

### RECOMMENDED APARTMENTS.

Mrs. Love, 16, Orbiston Place.—Large combined room.



**MOUNTAIN ASH, Glam.**

Population, 31,093. Miles from London, 200.

**WORKMAN'S INSTITUTE, LIBRARY, AND PUBLIC HALL.**—Secretary, Mr. Jno. Powell; Caretaker, Mr. Jno. Curnow. Has dramatic license. Holding capacity: Number of persons, 1,000. Depth, 21ft.; opening, 22ft.; height proscenium, 21ft. Gas and electric light. Amount of printing required, 400 wall. Sharing terms.

Early closing, Thursday; market, Saturday.

**NAILSWORTH, Glos.**

Population, 3,028. Miles from London, 115.

**SUBSCRIPTION ROOMS.**—Manager, Mr. W. J. Pearse, The Cross, Nailsworth. Double license. Holding capacity: Number of persons about 350. Proper stage. Lighted by gas. Terms for hiring, 25s. per night. Full payment at time of booking.

Early closing, Thursday; market, last Tuesday in month.

**NAIRN, Nairn.**

Population, 4,327. Miles from London, 578.

**NAIRN PUBLIC HALL.**—Manager, Mr. A. Cumming, solicitor. Double license. Holding capacity: Number of persons, 500; amount, £40. Only platform, but stage can be quickly supplied and erected by hallkeeper; 10ft. (this platform is of use only as a background). Lighted by gas. Terms for hiring: £2 first night; £1 10s. after. Amount of deposit required on booking: Half rent. Best nights, Tuesdays and Thursdays.

Early closing, Wednesday.

**NANTWICH, Ches.**

Population, 7,722. Miles from London, 161.

**TOWN HALL.**—Hallkeeper, Mr. Charles Williamson. Double license. Holding capacity: Number of persons licensed for, 800. Stage, 29ft. by 18ft. Lighted by gas. Terms for hiring: £1 10s. first night; £1 5s. others; hallkeeper, 2s. 6d.; to be paid in advance.

Early closing day, Wednesday; market day, Saturday.

**NAVAN, Co. Meath.**

Population, 3,963. Miles from Dublin, 30.

**CATHOLIC YOUNG MEN'S SOCIETY'S HALL.**—Apply, the Hon. Secretary. Holding capacity: Number of persons, about 400. Stage, 20ft. by 14ft. Lighted by gas. Terms for hiring, £5 for whole week, £1 5s. for first night, and £1 each night for remainder, if less than a week. Amount of deposit required on booking, £1 5s. Prices generally 2s., 1s., and 6d.

Market day, Wednesday.

**NEATH, Glam.**

Population, 13,720. Miles from London, 204.

**GWYN HALL.**—Lessee, Mr. J. W. Robinson. The local house for fit-ups, etc.

**TOWN HALL.**—Has dramatic license. Holds 600. Application should be made to the Chief Constable.

Date of fairs are Easter Monday and September 10. The Corporation are the lessees of the ground, where all circuses, etc., put up.

Portable theatres are also allowed on the fair ground. A license is usually granted if references are satisfactory. Population industrial (coal, tin, and steel works).

Early closing day, Thursday; market days, Wednesday and Saturday.

**NELSON, Lancs.**

Population, 32,816. Miles from London, 217.

**GRAND THEATRE.**—Proprietor, Mrs. T. Greenwood Croft; Manager, Mr. George E. Mudd; Musical Director, Mr. Eli Litherington; Scenic Artist, Mr. Alex. Toole. Full license. Holding capacity: Amount, £99. Stage measurements: Depth, 33ft.; width, 50ft.; proscenium opening, 26ft. Electric light. Amount of printing required, 600 sheets wall, 600 d.c. lithos. No regular matinée day. Time of band rehearsal, 1.30 p.m.

The local pleasure fair is held in the last week in July, although the annual holidays commence on the last Friday in June and extend over the following week. The second Monday, Tuesday, and Wednesday in September are also holidays.

No portable theatre has visited the town recently.

Circus pitches available are the Corporation Recreation Ground, Carr Road (apply, C. Greenwood, market superintendent), and spare ground in Brook Street (Jas. Roberts, Phoenix Foundry). No alfresco concerts have been held.

The population of the two adjoining urban districts is 13,000. The great majority of these are of the industrial class, being almost entirely engaged in the cotton industry.

Early closing day, Tuesday; market day, Friday.

**NENAGH, Co. Tipperary.**

Population, 4,722. Miles from Dublin, 96.

**TOWN HALL.**—Town Clerk, Mr. Frank K. Maloney. Holding capacity: Number of persons, 500. Stage depth, 24ft.; width, 39ft. Lighted by acetylene gas. Amount of printing required, 500 bills. Terms for hiring, 30s. first night, 17s. 6d. every other night. Amount of deposit required on booking, £1 10s.

Market days, Thursday and Saturday.

Site for circuses, Court House Paddock.

**NEWARK, Notts.**

Population, 14,492. Miles from London, 120.

Population of district, upwards of 25,000.

**CORN EXCHANGE.**—Manager and Director, Mr. Richard P. Almond. Music and dancing license. Holding capacity: Number of persons, 1,000. Portable stage. Lighted by gas (charged as meter; about 5s. per night). Terms for hiring: One night, £2; two nights, £2 15s.; three nights, £3 15s.; six nights, £5 5s. Day performances, 5s. extra per time. Amount of deposit required on booking, £1.

Newark is the most important corn market in the Midlands, and the largest malting centre in the country.

Fairs.—Pleasure, May 14 and 15; hiring, November 23; horse, November 1.

Industries.—Extensive maltings, breweries, engineering, plaster and cement, foundries, chemical, clothing, corset, basket, and other factories.

Early closing day, Thursday; market days: Wednesday, corn and cattle; Saturday, general produce.



**NEW BARNET, Herts.**

Population, 7,876. Miles from London, 10.

**ASSEMBLY ROOMS.**—Manager, Mr. E. Ferguson Taylor. Music and dancing license. Holding capacity: Number of persons, 300. Small stage. Lighted by gas. Terms for hiring: Two guineas per night. Amount of deposit required on booking: 25 per cent.

Barnet Fair, Sept. 5, 6, and 7.

Early closing, Thursday; market, Wednesday.

**NEW BRIGHTON, Ches.**

Population, 5,760. Miles from London, 199.

**PALACE THEATRE.**—Proprietor, Messrs. Leaver and Bennett; Manager, Mr. Percy E. Penney. Music and dancing license. Holding capacity: Number of persons, 1,500; amount, £30. Stage measurements: Width, 30ft.; depth, 30ft. Proscenium, 18ft. Electric light. Band rehearsal, 12 noon. Usual matinée day, Saturday.

**TOWER GRAND THEATRE.**—Proprietors, The New Brighton Tower and Recreation Co., Limited; Secretary and Manager, Mr. R. H. Davy. License: Restricted dramatic, and music, singing, and dancing. Holding capacity: Number of persons, 3,500; amount varies. Stage measurements: Width, 65ft. (60ft. workable); depth, 59ft. 6in. Proscenium: Width of opening, 34ft. 7in.; height, stage to top of opening, 27ft.; stage to grid, 54ft. 6in.; stage to flies, 28ft. Electric light. Daily matinées. Time of band rehearsal, noon.

**PIER PAVILION.**—Proprietors, The New Brighton Pier Co.; Lessees, Messrs. Adeler and Sutton; Manager, Mr. W. G. Sutton; Acting-Manager, Mr. R. Frank Parker. Dramatic license. Holding capacity: Number of persons, 1,800; amount, £35 (at 6d. and 3d.). No proscenium. Concert platform. Electric light (alternating). Amount of printing required: 50 6's, 250 daybills. Usual matinée day, Saturday (summer, every day except Sundays). Best period of the year, March to November.

Early closing day, Monday.

**NEW BROMPTON, Kent.**

Population, 13,980. Miles from London, 31.

**PUBLIC HALL.**—Manager, Mr. George West, 107, Jeffery Street. Double license. Holding capacity: Number of persons, main hall 445, gallery 60. Stage, 28ft. by 10ft. 9in.; can be extended 5ft. by opening revolving shutters, the Minor Hall becomes the stage also. Inconvenient gas light; electric light temporarily fitted, which can be hired at additional cost. Terms for hiring: Concert, 30s.; theatrical, £1 5s one night; if more than one night, £1 per night. Amount of deposit required on booking: £1.

Early closing, Wednesday; no market.

**NEWBURY, Berks.**

Population, 11,061. Miles from London, 53.

**TOWN HALL.**—Proprietors, The Corporation. Has dramatic license. Holds about 550. Apply to the Hallkeeper.

**CORN EXCHANGE.**—Manager, Mr. Henry Pratt. Has dramatic license. Holding capacity: Number of persons, 1,500. Stage, 38ft. by 26ft.; no proscenium. Lighted by gas. Terms for hiring: Theatricals,

£2 first night, £1 subsequent nights; other purposes, £2 10s. first night, 25s. subsequent nights; gas extra. Amount of deposit required on booking: Half.

**ODDFELLOWS' HALL.**—Secretary, Mr. Henry Pratt. No dramatic license. Holding capacity: Number of persons, 400. Stage, 24ft. by 16ft.; no proscenium. Lighted by gas. Terms for hiring: 25s. first night, 12s. 6d. subsequent nights; gas extra. Amount of deposit required on booking: 20s.

Dates of local fairs: Sept. 4 and 5, first Thursday after Oct. 11.

Early closing, Wednesday; market, Thursday.

**NEWCASTLE-ON-TYNE, Northd.**

Population, 215,328. Miles from London, 275.

**THEATRE ROYAL.**—Proprietors, the Robert Arthur Theatres Co., Limited; Managing Director, Mr. Robert Arthur; Acting-Manager, Mr. F. Teale Lingham; Musical Director, Mr. Ashley Richards. Full license. Holding capacity: Number of persons, about 3,000. Stage measurements: Depth, 38ft.; proscenium opening, 30ft.; stage to grid, 58ft.; fly rail to fly rail, 33ft.; width, 53ft. Electric light. Usual matinée day, Saturday. Time of band rehearsal, 10.30 a.m.

**TYNE THEATRE.**—Lessees, Messrs. Howard and Wyndham, Limited; Managing Director, Mr. F. W. Wyndham; Acting-Manager, Mr. Fred C. Sutcliffe.

**GRAND THEATRE.**—Lessees, Messrs. Bolam and Bacon; Acting-Manager, Mr. Sidney Bacon; Acting-Manager, Mr. R. G. Elder; Musical Director, Mr. Wm. Denham. Full license. Holding capacity: Number of persons, 3,000; amount, £150. Stage measurements: Depth, 50ft.; width, 50ft.; proscenium opening, 28ft. Usual matinée day, Saturday. Time of band rehearsal, 1 p.m.

**EMPIRE PALACE THEATRE.**—Proprietors, Moss's Empires, Limited; Manager, Mr. Oswald Stoll; Acting-Manager, Mr. Walter P. Wells. Booking circuit, Moss and Stoll. Musical Director, Mr. J. W. Dawson. Electric light. Time of band rehearsal, 2 p.m. Usual matinée day, Saturday.

**PAVILION MUSIC HALL.**—Proprietors, Pavilion (Newcastle-upon-Tyne), Limited; Manager, Mr. W. H. Boardman; Booking Circuit, Barrasford Tour; Musical Director, Mr. H. Elliott Smith. Double license. Electric light. Time of band rehearsal, 12 noon. Usual matinée day, Tuesday. Bars the Empire, Newcastle, and King's, Gateshead.

**OLYMPIA.**—Manager, Mr. Richard Thornton. Destroyed by fire on Monday, December 2, 1907.

**CONCERT HALL, TOWN HALL.**—Manager, Mr. F. H. Holford, City Property Surveyor to Newcastle-upon-Tyne Corporation. Music and dancing license. Holding capacity: Number of persons, 2,000. Platform only, with orchestra. Hall, 124ft. long, 68ft. wide; platform, 29ft. by 15ft. Electric light. Terms for hiring: From £8 8s. to £11 11s. per day. Amount of deposit required on booking: 20 per cent.

**LOVAINE HALL.**—Secretary, Mr. Herbert Shaw. Music and dancing license: dramatic easily obtained. Holding capacity: Number of persons, about 800. Electric light. Terms for hiring: Two guineas to three guineas.

**CORDWAINERS' HALL** (Nelson Street).—Manager, Mr. Frank Keegan. Music and dance

ing license. Holding capacity: Number of persons, 250. No proper stage. Gas and electric light. Terms for hiring on application. Amount of deposit required on booking: £1.

Early closing day, Wednesday; market day, Saturday.

Medical Officers.—A.A.: Dr. W. E. Alderson, 5, Eldon Square; Dr. J. Stanley Manford, 1, Osborne Terrace; Dr. Geo. Robinson, 21, Northumberland Court, Blackett Street. A.U.: Dr. Alderson and Dr. Manford. M.H.A.R.A.: Dr. Manford.

Agents.—M.H.A.R.A.: C. Campbell, Tyne Theatre Buffet. A.U.: C. Campbell, Bridge Hotel.

### NEWCASTLE, Staffs.

Population, 19,914. Miles from London, 147.

PALACE THEATRE.—Proprietor, Mr. C. Hamilton Baines; Secretary, Miss Hughes. Full license. Holding capacity: Number of persons, 1,250; amount, £50. Electric light. Usual matinée day, Monday. Time of band rehearsal, 1 p.m.

Early closing day, Thursday; market days, Monday and Saturday.

### NEWHAVEN, Susséx.

Population, 6,772. Miles from London, 55.

DRILL HALL.—Apply, the Company Sergeant-Major of the 1st Sussex R.V. Has dramatic license and holds about 500.

The town is visited by portables, and there appears to be no difficulty in obtaining the necessary license. Sites are easily obtainable for alfresco concerts, circus pitches, etc. There is no local fair. The population is entirely industrial, a large proportion consisting of men in the employ of the London, Brighton, and South Coast Railway, in connection with their cross-Channel service to Dieppe. There is a late train back from Brighton Wednesday nights to enable the inhabitants to visit places of amusement there.

Early closing day, Wednesday.

### NEW HUNSTANTON, Norfolk.

Population, 3,006. Miles from London, 112.

TOWN HALL.—Manager, Mr. Jas. C. Walker. Double license. Holding capacity: Number of persons, 550; amount, £60. Stage, 16ft. high, 20ft. wide between proscenium openings (stage, 21ft. deep, 27ft. wide). Lighted by gas; 3s. 9d. per 1,000ft. extra. Terms for hiring: Dramatic, 60s. first night, 50s. second, 40s. third; concerts, 40s., 30s., 20s. Amount of deposit required on booking: 20s.

No local fairs, no early closing.

### NEWMARKET, Cambs.

Population, 10,688. Miles from London, 72.

VICTORIA HALL.—Apply the Manager. Dramatic license.

TOWN HALL.—Proprietors, the Urban District Council. Apply the Town Clerk.

Early closing, Thursday; market, Tuesday.

### NEWPORT, Isle of Wight.

Population, 10,911. Miles from London, 88.

MEDINA HALL.—Manager, Mr. A. J. Salter. Double license. Holding capacity: Number of persons, 500 seats. Stage, 17ft. 6in. high by 30ft. by 20ft.; opening, 18ft. Lighted by gas; electric laid on for picture shows. Amount of

printing required: 20 6-sheet, 6 12-sheet, 50 lithos, 50 d.c., 800 d. bills, etc. Hire or share by arrangement. Amount of deposit required on booking: 10s.

Early closing, Thursday; markets, Tuesday and Saturday.

### NEWPORT, Mon.

Population, 10,911. Miles from London, 151.

LYCEUM THEATRE.—Proprietor, Mr. Clarence Souares; Lessee and Manager, Mr. Sidney Cooper; Musical Director, Mr. Harry Bull; Scenic Artist, Mr. William D. Hobbs. Full license. Holding capacity: Number of persons, 2,600; amount, ordinary prices, £150; star prices, £200. Depth of stage, 40ft.; proscenium measurements, 30ft. by 26ft. Gas and electric light. Amount of printing required, 750 sheets. Usual matinée day, Saturday. Time of band rehearsal, 1 o'clock.

EMPIRE THEATRE.—Proprietors, Moss's Empires, Limited; Managing Director, Mr. Oswald Stoll; Manager, Major J. W. Gallagher. Music and dancing license. Time of band rehearsal, 3 p.m.

TREDEGAR HALL.—Secretary, Mr. E. Napleshinton, Westgate Chambers. Music and dancing license. Holding capacity: Number of persons, 1,200. Lighted by gas. Terms for hiring: £18 18s. per week. Amount of deposit required on booking, one-third.

Early closing day, Thursday; market days, Wednesday and Saturday.

Medical officers.—A.A.: Dr. T. G. Macormack, 40, Stow Hill; Dr. O. W. Morgan, Ventnor House, Clytha Park. M.H.A.R.A.: Dr. J. Neville, 179, Commercial Road.

Agent.—M.H.A.R.A.: W. H. Beer, Hare and Greyhound Hotel, Commercial Street.

### NEWPORT, Salop.

Population, 3,241. Miles from London, 147

TOWN HALL.—Manager, Mr. W. D. Keight. Has dramatic license. Holding capacity: Number of persons about 400. Stage, 14ft. by 24ft. Lighted by gas. Terms for hiring: £1 per night; £2 10s. for three; £5 per week. Amount of deposit required on booking, half booking.

Early closing, Thursday; market, Friday.

### NEWPORT PAGNELL.

Population, 4,028. Miles from London, 57.

TOWN HALL.—Apply to the Secretary. Dramatic license, and holds about 400.

MASONIC HALL.—Has dramatic license. Apply, the Secretary.

### NEWQUAY, Cornwall.

Population, 3,115. Miles from London, 297.

VICTORIA HALL.—Proprietor, Mr. William Huxtable. Double license. Holding capacity: Number of persons, 800. Stage measurements, 17ft. by 17ft. Electric light. Terms for hiring: One night, £2 2s.; special terms for longer hiring. Amount of deposit required on booking, £1.

Early closing day, Wednesday.

### NEWRY, Co. Down.

Population, 12,587. Miles from Dublin, 81.

TOWN HALL.—Manager, Mr. John Hamilton. Platform measurements, 43ft. by 16ft.; two dressing-rooms. Gas only. Terms for



hiring: Body of hall, one night, £1 10s., with balcony, £1 ls. extra. Caretakers' fees, 5s. per night; gas extra.

The old Town Hall is not let for hire. It is now used as a technical school and free public library.

Early closing day, Wednesday; market day, Thursday.

### NEWTON ABBOT, Devon.

Population, 12,517. Miles from London, 109.

ALEXANDRA HALL.—Manager, Mr. P. J. Major. Full license. Holding capacity: Number of persons, about 500; amount, £30 to £40. Proper stage. Height to flies, 16ft.; stage, 36ft. by 22ft., including proscenium. Electric light on stage, gas in hall. Terms for hiring: One night, £2 10s.; two nights, £4 10s.; three nights, £6 6s.; six nights, £10. Amount of deposit required on booking, 25 per cent.

Market day, Wednesday; early closing, Thursday. Industries, G.W.R. locomotive works, potteries, tanneries, and agriculture.

Fair day, first Wednesday after Sept. 11.

### NEWTOWN, Mont.

Population, 3,920. Miles from London, 196.

PUBLIC HALL.—Manager, Mr. John Bennett. Has dramatic license. Holding capacity: Number of persons, 900. Stage, 24ft. deep, 39 ft. wide, 22ft. proscenium opening. Lighted by gas. Amount of printing required: 150 sheets. Terms for hiring: Share with known managers; rental, one night £2 2s., two nights £3 10s., gas extra. Amount of deposit required on booking: £1. Best nights end of week.

VICTORIA HALL.—Manager, Mr. Ernest C. Morgan. Dramatic license. Holding capacity: Number of persons, 1,000. Stage, with fit-up and stock scenery. Permanent platform, 36ft. 6in. by 17ft. Lighted by gas. Sharing, or rental (one night), including gas and hall-keeper's fee, 42s.; a reduction made for longer period. Amount of deposit required on booking, 10s. Convenient dressing-rooms, good gallery.

The town is seldom visited by portables. Good sites for alfresco concerts and circus pitches are easily obtainable.

Early closing day, Thursday; market day, Tuesday.

### NORMANTON, Yorks.

Population, 12,352. Miles from London, 179.

ASSEMBLY ROOMS.—Manager, Mr. William H. Rudge. Double license. Holding capacity: Number of persons, 600. Proper stage. Stage: 22ft. by 30ft. and fly, 14ft. cloth. Lighted by gas. Amount of deposit required on booking: £1 and £2 for three days and week respectively. Stock scenery.

Early closing day, Wednesday; market day, Saturday.

### NORTHAMPTON, Northants.

Population, 87,021. Miles from London, 67.

OPERA HOUSE.—Proprietors, Messrs. Milton Bode and Edward Compton; Resident Manager, Mr. W. E. Barnett.

PALACE THEATRE.—Proprietor and Director, Mr. Fred H. Anderson; Resident Manager, Mr. Thos. A. Evans; Musical Director, Mr. Walter Ashton. Electric light. Time of band rehearsal, 12 noon.

GUILDHALL.—Apply, the Town Clerk, Guildhall, Northampton. Music and dancing license. Holding capacity: Number of persons, 560. Stage, 36ft. 5in. at front and 23ft. 10in. at back, and depth 19ft. 7in. Electric light. Terms for hiring from £2 2s. Amount of deposit required on booking, 15s. Also Lower Room, 56ft. by 29ft., seats 240; Upper Room, 56ft. by 29ft., seats 240.

TOWN HALL.—Proprietors, the Corporation. Holds 670. Dramatic license can be obtained. Apply the Secretary.

Fair ground, cattle market.

Early closing day, Thursday; market days, Wednesday and Saturday.

Agents.—M.H.A.R.A.: J. Warren, North-Western Hotel. A.U.: J. Matthews, Two Brewers Hotel, Abingdon Street.

### NORTH WALSHAM, Norfolk.

Population, 3,981. Miles from London, 129.

PUBLIC HALL (formerly Corn Hall).—Manager, Mr. James Henry Reeve. Dramatic license, obtainable when required, 5s. Holding capacity: Number of persons, 500. Stage, 14ft. by 24ft.; ceiling, 14ft. from stage. Terms for hiring: 21s. each night, six nights £5, and 2s. 6d. per night extra for custodian. Amount of deposit required on booking: 20s. The only public building of the kind available in the town.

Early closing, Wednesday; market, Thursday.

### NORTHWICH, Ches.

Population, 17,611. Miles from London, 171.

CENTRAL THEATRE.—Proprietress, Mrs. S. Golden; Secretary, Miss E. Golden.

DRILL HALL.—Manager, Mr. Frank A. Cowley. Double license. Holding capacity: Number of persons, 500; amount, £20. Stage, 30ft. by 9ft.; no scenery. Lighted by gas.

The population is mainly industrial. The chief occupations of the people are salt and chemical manufactures. Messrs. Brunner, Mond, and Co.'s works rank amongst the largest chemical works in the world. Some boat-building is also carried on. In the surrounding neighbourhood the people are engaged in agriculture.

There are two local fairs, which both occur in September. Of late years portables have not visited the town, but licenses were formerly granted. Sites for alfresco concerts and pitches for circuses are easily obtainable. There is a large field adjoining the hall available for these purposes. During the last three seasons entertainments were given in a pierrot pavilion, situated in Hoyhurst Street. A very fair measure of patronage was given to this place of amusement.

Early closing day, Wednesday; market day, Friday.

### NORWICH, Norfolk.

Population, 111,733. Miles from London, 114.

THEATRE ROYAL.—Proprietor and Manager, Mr. Fred Morgan; Acting-Manager, Mr. Lewis Morgan; Musical Director, Mr. Victor Storr; Scenic Artist, Mr. George Shine. Fully licensed. Holding capacity: Number of persons, 1,500; amount, £90. Stage measure-



ments: Proscenium opening, 26ft.; depth, 40ft.; width, 48ft.; stage to grid, 28ft.; between fly floors, 30ft.; stage to fly floors, 20ft. Electric light. Amount of printing required, 800 sheets. Usual matinée day, Saturday, at 2.30. Time of band rehearsal, 12.30. Best bookings of the year: Moody-Manners, F. R. Benson, Walls of Jericho, Duchess of Dantzic, House in Order, Veronique, etc.

**HIPPODROME.**—Proprietor, Mr. E. H. Boscock; Acting-Manager, Councillor F. W. Fitt; Booking Circuit, Bostock Tour; Musical Director, Mr. Vincent White. Full theatrical license. Holding capacity: Number of persons, 2,000. Stage measurements: Opening, 30ft.; depth, 50ft. width, 70ft. Gas and electric light. Time of band rehearsal, 2 p.m. Usual matinée day, Saturday. Bars Norwich only.

**ASSEMBLY ROOM, AGRICULTURAL HALL.**—Manager, Mr. F. E. Hunter. Double license. Holding capacity: Number of persons, about 1,000. Stage: 18ft. deep, 24ft. 6in. wide, 17ft. high. Gas and electric light.

Early closing day, Thursday; market day, Saturday.

Medical Officers.—M.H.A.R.A.: Dr. D. L. Thomas, 15, Willow Lane, and Dr. Bremmer, 18, St. Giles Street.

Agent.—M.H.A.R.A.: R. J. Mallett, Opera House Hotel.

#### RECOMMENDED APARTMENTS.

Mrs. Bandy, 35, St. Stephen's Square.—2 sitting-rooms, 3 bedrooms, combined room; use of piano.

#### NOTTINGHAM, Notts.

Population, 239,743. Miles from London, 125.

**GRAND THEATRE.**—Proprietors, Grand Theatre and Estates Co., Limited; Manager, Mr. Harry Upton; Musical Director, Mr. Richard Harrington; Scenic Artist, Mr. A. Ross. Full license. Holding capacity: Number of persons, 8,500. Stage measurements: Depth, 85ft.; width, 62ft.; opening 27ft. Gas and electric light. Usual matinée day, Saturday. Time of band rehearsal, 1 o'clock.

**THEATRE ROYAL.**—Proprietors, Robert Arthur Theatres Co., Limited; Managing Director, Mr. Robert Arthur; Acting-Manager, Mr. Howard Finney; Musical Director, Mr. John Armstrong; Scenic Artist, Mr. J. Fowler Hogg. Full dramatic license. Holding capacity: Number of persons, 3,000; amount, £250. Stage: 60ft. by 60ft.; 31ft. by 30ft. Gas and electric light. Printing required: 1,600 sheets, walls, 1,250 lithos. Usual matinée day, Saturday, at 2. Band rehearsal, 11 a.m.

**EMPIRE.**—Proprietors, Moss's Empires; District Manager, Mr. Hatton Wharton; Resident Manager, Mr. Chas. H. Bowmaker; Booking Circuit, Midland; Musical Director, Mr. H. Hulett. Double license. Holding capacity: Number of persons, 2,500. Stage measurements, 30 ft. deep, 59ft. 9ins. wall to wall; proscenium opening, 29ft. 3ins. Gas and electric light. Time of band rehearsal, 1 p.m. Matinée on Boxing Day only. Bars as per Arbitrator's award.

**CENTRAL HALL.**—Manager, Mr. A. Hindley, Clumber Street. Music and dancing license. Holding capacity: Number of persons, 500. No stage. Gas and electric light. Terms for hiring, 25s. to 35s. 6d., upwards. Amount of deposit required on booking, 25 per cent.

The local Goose Fair, one of the oldest in the country and one of the very few permitted to be held in the Great Market Place, is held the first Thursday in October and the two following days.

Portable theatres are permitted in the city on pieces of waste ground in the suburbs of the Market Place and in Bulwell Market Place, also situated in the borough, and there is no difficulty as to licenses. As a rule, they only visit the town a few days at a time, Alfresco concerts are given by pierrot troupes at Colwick Park, a favourite resort a mile down the Trent, and there is no difficulty in obtaining circus pitches within a mile of the centre of the town; in fact, Buffalo Bill, Barnum and Bailey, and Sanger's Circus pay regular visits when touring. The local population is both residential and industrial, the latter consisting of lace-makers, hosiery hands, miners, ironworkers, and railway employees.

The Great Market Place is always occupied a couple of days at Easter and Whitsuntide by cinematograph shows, swings, shooting galleries, roundabouts, etc., on a scale that almost equals the carnival week Goose Fair. The surrounding places near Nottingham, varying from 10,000 to 5,000 inhabitants, hold their local feasts or wakes in the period four or five weeks preceding and following Goose Fair, and these are well patronised, especially at Arnold, Basford, and Sulwell, the two latter being in the borough.

Early closing day, Thursday; market days, Wednesday and Saturday.

Medical Officers. A.A.: Dr. A. Charlton, Glendarrock, Lenton; Dr. S. E. Gill, 96, Mansfield Road. A.A.: Dr. R. Alderson, Queen's Walk; and Dr. Charlton.

Agents. M.H.A.R.A.: J. Upton, Empire Theatre. A.U.: A. Kelsall, Three Crowns Inn, Parliament Street.

#### RECOMMENDED APARTMENTS.

Mrs. E. Ashbourne, 11, Stratford Terrace, Shakespeare Street.—Sitting-room, 2 bedrooms, 1 combined room.

Mrs. Baldwick, 41, Goldsmith Street.—21 sitting-rooms, 3 large bedrooms; piano; bath. J. H. Harrison, 33, Derby Road, off Market Place.—Sitting-room, 2 bedrooms; piano; bath.

#### NUNEATON, Warwickshire.

Population, 19,221. Miles from London, 97.

**PRINCE OF WALES'S THEATRE.**—Proprietors, Nuneaton Theatre Co., Limited; Managing Director, Mr. A. F. Cross; Acting-Manager, Mr. W. J. R. Bryan. Booking Circuit, Nuneaton and Rugby. Musical Director, Mr. Herbert Baines. Double license. Holding capacity: Number of persons, 3,000; amount, £135. Gas and electric light. Time of band rehearsal, 2 o'clock. Usual matinée day, Saturday. Bars no surrounding halls.

**ASSEMBLY ROOMS.**—Dramatic license. Holds 600. Proprietors, The Conservative Club. Apply, the Secretary.

Early closing day, Thursday; market day, Saturday.

Medical Officer.—A.A.: Dr. A. Joseph, The Rocklands, Church Street; A.U.: The same.

#### OAKHAM, Rutland.

Population, 3,293. Miles from London, 94.

**VICTORIA HALL.**—Manager, Mr. J. E. Whitehouse. Dramatic license. Holding capacity: Number of persons, 400. Stage, 30ft. wide, 16ft. deep; no scenery. Lighted by gas. Terms for hiring: 20s. first night, gas and fire extra. Amount of deposit required on booking: 10s. Rebuilt in 1902.

Early closing day, Thursday; market day, Monday.

**OLDBURY, Worcs.**

Population, 25,191. Miles from London, 119.

**THE PALACE.**

Agent.—M.H.A.R.A.: T. H. Garbett, "Old Talbot," Market Place.

Early closing day, Thursday; market day, Saturday.

**OLDHAM.**

Population, 137,246. Miles from London, 193.

**EMPIRE THEATRE.**—Proprietors, the Empire Theatre of Varieties Co., Limited; Manager, Mr. Ernest Dottridge; Acting-Manager, Mr. J. Hulme; Musical Director, Mr. Halkyard. Dramatic and musical license. Holding capacity: Number of persons, 4,000; amount, £200. Electric light. Time of band rehearsal, 12 noon. No regular matinée day. Bars no surrounding halls.

**COLOSSEUM.**—Proprietors, the Colosseum Co., Limited; Manager, Mr. Wm. Eastwood; Musical Director, Mr. H. Sedgwick. Full license. Holding capacity: Number of persons, 3,000; amount, £120. Stage measurements: 36ft. deep, 75ft. wide, 30ft. opening. Electric light. Time of band rehearsal, 12.30 p.m.

**ROYAL THEATRE.**—Proprietors, the Empire Theatre of Varieties Co., Limited; Manager, Mr. Ernest Dottridge; Acting-Manager, Mr. W. Howgate; Musical Director, Mr. Fred Eplett; Scenic Artist, Mr. H. O. Richardson. Full license. Holding capacity: Number of persons, 3,000. Gas and electric light. Usual matinée day, Tuesday. Time of band rehearsal 1 p.m. Performance twice nightly.

**HIPPODROME.**—Proprietors, Oldham Empire Theatre of Varieties Co., Limited; General Manager, Mr. Ernest Dottridge.

**UNITY HALL.**—Secretary, Mr. E. Lionel Blakes. Music and dancing license. Holding capacity: Number of persons, 1,200. Proper stage. Gas and electric light. Terms for hiring, £19 weekly. Amount of deposit required on booking, £5.

**TEMPERANCE HALL,** Horsedgate Street.—Manager, Mr. John Vaughton. Music and dancing license. Holding capacity: Number of persons, 600. Platform, 39ft. by 11ft. Lighted by gas (incandescent). Terms for hiring: Lectures, 12s.; entertainments, 16s. per performance. Amount of deposit required on booking, half.

**CO-OPERATIVE HALL.**—Apply, the Secretary. Size of hall, 74ft. by 54ft. Holding capacity: Number of persons, 1,000. Terms for hiring, £2 10s. per night, required on booking.

Oldham is  $6\frac{1}{2}$  miles from Manchester. The local population is purely industrial, principally iron workers and cotton operatives. All trades are remarkably brisk at present, and speaking generally good business is done at all the places of amusement. The operatives distribute amongst themselves about £200,000 every annual holiday. The principal local fair is Oldham Wake, which is held on the last Saturday in August. A monster fair is held, which is visited by all the principal shows in the kingdom. No difficulty is experienced in getting space, which is the property of the Corporation, although there is great demand for same. The town itself is not generally visited by portables, and probably a difficulty would be experienced in getting a license. Some of the outskirts of the town might, however, be visited with advantage, such as Shaw, Royton, and Uppermill.

Dates of local fairs: Easter, Whit Friday, Saturday, and Trinity Monday; also last

Saturday in August and seven days following.

Early closing day, Tuesday; market days, Monday and Saturday.

Medical Officers.—A.A.: Dr. T. J. Carson, 117, Union Street. A.U. and M.H.A.R.A.: The same.

Agents.—M.H.A.R.A.: T. Byrne, Shakespeare Hotel. A.U.: The same.

**OMAGH, Co. Tyrone.**

Population, 4,039. Miles from Dublin, 142.

**ROYAL ASSEMBLY HALL.**—Manager, Mr. John B. R. Porter. Holding capacity: Number of persons, 600. Platform, 13ft. by 25ft. Lighted by gas. Terms for hiring: £1 10s. first night, subject to nightly reduction for longer term. Amount of deposit required on booking: Half.

Local fairs: First Tuesday, monthly.

For circus sites apply to Urban Council.

**OSWALDTWISTLE, Lancs.**

Population, 14,192. Miles from London, 207.

**TOWN HALL.**—Manager, Mr. C. H. Ogden. Double license. Holding capacity: Number of persons, over 1,000. Large ordinary platform. Lighted by gas. Terms for hiring: According to class of entertainment. Amount of deposit required on booking: £1.

Oswaldtwistle is close to Accrington.

**OSWESTRY, Salop.**

Population, 9,579. Miles from London, 183.

**PUBLIC HALL.**—Proprietors, Public Hall Co. Manager, Mr. Evans. Dramatic license. Holds 800. Platform, 18ft. by 19ft. Can be extended.

**VICTORIA ROOMS.**—Manager, Mr. Wallace Ollerhead. Double license. Holding capacity: Number of persons, about 600; has taken £62 for one night. Bare stage; depth, 18ft.; width, 26ft. 7in.; no fit-up or proscenium. Lighted by gas. Amount of printing required: 170 d.c.; 50 d.c. for windows, and about 60 d.b. Terms for hiring: One night, £2 7s. 6d.; two nights, £4; three nights, £5 5s. Amount of deposit required on booking: £1, or £2 if taken for a week.

There are two annual local pleasure fairs, one held on the first Wednesday in March and the other on the first Wednesday in May; both are well patronised by the townspeople and the country districts around. These would be fatal nights for a company to come here, as the fairs are kept up to a late hour. The town is visited by portables, but at long intervals. There would be no difficulty in obtaining a license from the local authorities if the company is respectable. There are three sites for circus pitches, the one most used being the Public Recreation Ground. The local population is partly residential and partly industrial and agricultural. The chief industry is the Cambrian Railway Works and line and head offices and the Great Western Railway, employing together about 800 men. There is also a fairly big brewery, two tanneries, and several builders' yards.

Early closing, Thursday; market, Wednesday.

**OUNDL, Northants.**

Population, 2,404. Miles from London, 73.

**QUEEN VICTORIA HALL.**—Secretary, Mr. Robert Knight. Dramatic license. Holding capacity: Number of persons, 500. Stage,



13ft. 6in. by 31ft. 6in.; no proscenium. Lighted by gas. Terms for hiring: £2 2s. first night, £1 11s. 6d. second and subsequent. Amount of deposit required on booking: One guinea. Early closing, Wednesday; market, Thursday.

### OXFORD, Oxon.

Population, 49,336. Miles from London, 63.

**THE NEW THEATRE.**—Proprietors, the Oxford Theatre Company, Limited; Managing Director, Mr. C. C. Dorrill; Assistant Manager, Mr. G. T. Lucas; Musical Director, Mr. J. T. Long. Full license. Holding capacity: Number of persons, 1,000; amount, £137. Stage measurements: 33ft. by 57ft.; proscenium, 24ft. Gas and electric light. Amount of printing required, 800 sheets. Usual *matinée* days, Wednesday and Saturdays. Time of band rehearsal, 1 o'clock. Best bookings of the year, Carl Rosa, H. B. Irving, D'Oyly Carte, etc.

**EAST THEATRE.**—Proprietors, Messrs. Frank Stuart and C. Watson Mill. Manager, Mr. Frank Stuart.

**TOWN HALL.**—Manager, The Curator.—License required for dramatic performances. Holding capacity: Number of persons, 1,400. Proper stage with seats behind for large chorus, etc. Gas and electric light. Terms for hiring, £8 8s.; amount of deposit required on booking, £5 for a week.

Fairs: Gloucester Green, May 3; St. Giles' Fair, September 7 and 8.

Medical Officers.—A.A.: Dr. R. Hitchings, 37, Holywell Street; Dr. A. R. Wilson, 42, Wellington Square. A.U.: Dr. Wilson, as above.

M.H.A.R.A. Agent: F. White, New Inn, Cowley Road.

### PAIGNTON, Devon.

Population, 8,385. Miles from London, 217.

**PUBLIC HALL.**—Managing Director, Mr. W. A. Axworthy. Has dramatic license. Holding capacity: Number of persons, 1,000. Stage: Width, 37ft.; depth to footlights, 27ft. Head and footlights, proscenium and drop curtain. Lighted by gas. Terms for hiring: One night, £2 10s.; two nights, £4 10s.; three nights, £6 10s.; any extra nights, £1 per night. Amount of deposit required on booking, half.

**PIER PAVILION.**—Dramatic license. Holds about 500. Small stage.

No local fairs.

Early closing, Wednesday.

### PAISLEY, Renfrew.

Population, 79,355. Miles from London, 407.

**HIPPODROME.**—Proprietor and Manager, Mr. E. H. Bostock; Acting Manager, Mr. A. D. F. Bostock; Musical Director, Mr. Klee. Holding capacity: Number of persons, 1,800. Stage measurements: 28ft. by 30ft. Gas and electric light. Usual *matinée* day, Saturday. Time of band rehearsal, 12 noon.

Early closing day, Tuesday; market days, Monday and Thursday.

A.A. Medical Officer, Dr. H. C. Donald, 5, Gauze Street.

M.H.A.R.A. Agent, S. Young, Newtown Hotel.

### PEMBROKE, Pemb.

\* Population, 15,853. Miles from London, 274.

**TEMPERANCE HALL,** Pembroke Dock.—Manager, Mr. W. Hy. Thomas, 59, Bush Street. Double license. Holding capacity: Number of persons, 6-700. Platform, 27ft. by 10ft., which can be extended 9ft. Gas (charged for by meter). Terms for hiring, £1 10s. first night, £1 per night after. Amount of deposit

required on booking, 5s. for each night engaged.

**ASSEMBLY ROOMS.**—Proprietors, Pembroke Rooms Co., Limited. Has dramatic license.

**QUEEN'S THEATRE.**—A permanent wooden structure, which is occasionally let. Proprietor, Mr. Canton.

A pleasure fair is held on October 10. It lasts a week, and is well attended. Portables are allowed in Pembroke Dock, and there is not much difficulty in getting a license.

Circuses are arranged for by Mr. Eben Griffiths and Mr. Jos. Gaby.

Population is industrial, dockyard employes, with a regiment of infantry and battery or so of artillery.

Early closing day, Wednesday; market days: Pembroke Dock, Friday; Pembroke, Saturday.

### PENARTH, Glam.

Population, 14,228. Miles from London, 163.

**ANDREW'S HALL.**—Managers, Messrs. S. Andrews and Son. Has dramatic license. Holding capacity: Number of persons, 700. Ordinary platform; no fit-up. Lighted by gas.

Early closing, Wednesday; no market.

### PENRITH, Cumb.

Population, 9,182. Miles from London, 281.

**DRILL AND CONCERT HALL.**—Manager, Colour-Sergeant Instructor J. Stratton. Double license. Holding capacity: Number of persons, 1,000. Stage, 26ft. by 13ft., with an extension of 5ft. Lighted by gas. Terms for hiring: On application. Amount of deposit required on booking: 50 per cent.

Dates of local fairs: Martinmas, half-yearly term of hiring.

Early closing, Thursday; market, Tuesday.

### PENTRE, Glam.

Population within a radius of three miles, about 5,000.

**LYCEUM THEATRE.**—Dramatic license. Apply the Manager

**DRILL HALL.**—Dramatic license.

Book to Ystrad, on the Taff Vale Railway.

Early closing, Thursday; market, Saturday.

### PENZANCE, Cornwall.

Population, 13,136. Miles from London, 320.

There is no theatre, but a portion of the public buildings known as St. John's Hall, which has a dramatic license, is used as a theatre. Seating accommodation, 800. Stage, 34ft. by 19ft. Proprietors, Public Buildings Co.; Secretary, E. C. Scobey. Large organ can be used for recitals. Usual receipts for musical piece, £100 for two nights. Kubelik took £130 with his afternoon performance.

Corpus Christi Fair is the pleasure fair of the year, it is held on Thursday, Friday, and Saturday in the week following Whitsuntide; anything from ten to twenty travelling shows, half-dozen roundabouts, etc., are always in attendance, excursions by train and 'bus bring thousands to the town.

No difficulty is experienced in obtaining niches for portables and circuses; the recreation ground is generally used by permission of and payment to Town Council. There was sufficient room and to spare in the recreation ground for Buffalo Bill's Show.

Alfresco concerts are held in the Alexander Grounds on the sea front. Application for



pitch should be made to Secretary, Entertainments Committee, Chamber of Commerce, Penzance.

Population, nearly 14,000, residential and visitors. Good companies are appreciated; second-rate plays lose money.

Early closing day, Thursday; market day, Friday.

### PERTH, Perth.

Population, 32,872. Miles from London, 447.

PERTH THEATRE.—Apply the Manager.

CITY HALL.—Apply Manager. Dramatic license.

Early closing, Wednesday; market, Friday.

### PETERBOROUGH, Northants.

Population, 30,872. Miles from London, 76.

THEATRE ROYAL.—Proprietor and Manager, Mr. A. Darville Vernon; Acting-Manager, Mr. J. B. Wright; Musical Director, Mr. F. Sharpe; Scenic Artist, Mr. T. Green. Dramatic license. Holding capacity: Number of persons, 1,000; amount, £70. Stage measurements, 33ft. by 50ft.; proscenium, 26ft. 6in. Gas and electric light. Amount of printing required, 350 sheets of posting; 350 lithos, circulars, etc. Usual matinée day, Saturday. Time of band rehearsal, 1 p.m. Best bookings of the year, *The Dairymaids*, *Raffles*, *His House in Order*, and *See-See*.

HIPPODROME. — Proprietors, Sylvester's Hippodrome Syndicate, Limited.

Population is industrial, brick-making and engineering.

Fairs are as follows: Bridge Fair, first Tuesday, Wednesday, and Thursday in October; Cherry Fair, first Tuesday, Wednesday, and Thursday in July. No portable theatres are allowed in Peterboro' by the local authorities. Bridge Fair Field always used for the purpose of circuses, owned by the Corporation. For alfresco concerts the only suitable place is "The Land Company's Park," ten minutes' walk from Market Place. Apply, Messrs. Batten and Whitsea, Solicitors, Peterboro'.

Early closing day, Thursday; market day, Wednesday and Saturday.

Agent.—M.H.A.R.A.: G. Copley, Bull Hotel.

### PETERHEAD, Aberdeenshire.

Population, 11,763. Miles from London, 576.

PUBLIC HALL.—Manager, Mr. J. Hall Menzie. Fully licensed. Holding capacity: Number of persons, 750; amount, £40. Depth and width of stage, 14ft. by 30ft. Lighted by gas. Amount of printing required: About 130 sheets. Terms for hiring: £2 12s. first night and £1 12s. each night after, and gas extra. Amount of deposit required on booking: 20s.

There are no fairs. Site for portables, circuses, etc., Ferrar's Park, Queen Street.

Early closing, Wednesday; market, Friday.

### PETERSFIELD, Hants.

Population, 8,265. Miles from London, 55.

CORN EXCHANGE.—Manager, Mr. W. C. Burley. Double license. Holding capacity: Number of persons, about 500; chairs for 300. Stage: 13ft. by 13ft. Lighted by gas.

Date of local fair, October 6.

Early closing day, Thursday; market day, alternate Wednesdays.

### PLYMOUTH, Devon.

Population, 107,636. Miles from London, 246.

THEATRE ROYAL.—Proprietor, Royal and Grand Theatres, Limited; Manager, Mr. J. Langdon Lee; Musical Director, Mr. Stephen E. Blythe; Scenic Artist, Mr. Pedgeon. Full license. Holding capacity: Number of persons, 2,000; amount, £135; ordinary prices. Stage measurements, width between fly rails, 36ft.; depth of stage, 33ft.; wall to wall, 75ft. Gas and electric light. Amount of printing required, 1,200 litho and l.p., and 1,200 d.c.'s. Usual matinée day, Saturday, 2.30. Time of band rehearsal, 10 a.m.

GRAND THEATRE.—Proprietors, Royal and Grand Theatres, Limited; Manager, J. Langdon Lee. Full license. Holding capacity: Number of persons, 2,200; amount, £145.

PALACE OF VARIETIES. — Proprietors, County Theatres and Hotels, Limited; Manager, Mr. J. Field; Assistant Manager, Mr. Neil Carlton.

PROMENADE PIER PAVILION.—Manager, Mr. John Higson. Music and stage dancing license. Holding capacity: Number of persons, 2,500. Concert stage. Lighted by gas (incandescent).

GUILDHALL.—Manager, Borough Treasurer (Mr. J. E. Martyr). Music and dancing license. Holding capacity: Number of persons, seat 1,020 in area and 175 in balcony; stand 400 to 500 in arcades; orchestra seating for 200. Gas and electric light. Terms for hiring: According to nature of entertainment. Suitable for lectures or concerts.

Early closing day, Wednesday; market days, Tuesday, Thursday, and Saturday.

Medical Officers.—A.A., Dr. R. B. Burke, 14, Portland Square, Tel. No. 0931; Dr. H. S. Parsloe, 5, Buckland Terrace, Tel. No. 562; A.U., Dr. Burke, M.H.A.R.A., Dr. Parsloe.

Agent.—M.H.A.R.A.: Mrs. Proctor, Great Western Hotel; A.U.: the same.

### POCKLINGTON, Yorks.

Population, 2,463. Miles from London, 196.

VICTORIA HALL.—Manager, Mr. T. Grant. Occasional dramatic license. Holding capacity: Number of persons, 450. No proper stage. Lighted by gas. Terms for hiring: 15s. per night; gas extra. Amount of deposit required on booking, 10s.

Early closing, Wednesday; market, Saturday.

### PONTARDULAI, Glam.

Population about 10,000. Miles from London, 207.

PUBLIC OR MARKET HALL.—Manager, Mr. George James. Double license. Holding capacity: Number of persons, about 500. Not fixed stage, 33ft. by 14ft.; size of hall, 61ft. by 30ft. Lighted by gas. Terms for hiring: 25s. per night, including gas. Amount of deposit required on booking, 10s. per night.

No local fairs, only monthly market the last Tuesday in each month. There is no public site for portables or circuses. Alfresco concerts are not known here.

### PONTEFRAC, Yorks.

Population, 13,427. Miles from London, 173.

ASSEMBLY HALL (part of the Town Hall). Lessee, Mr. J. E. Pickard, Borough Surveyor. Full license. Holding capacity: Number of persons, 700; amount, £40. Stage measure-

ments, 36ft. 6in. by 21ft. 6in.; 17ft. 6in. high under rail. Lighted by gas. Terms for hiring: theatrical purposes.—One night, £3; two nights, £5; three nights, £6 10s.; four nights, £7 10s.; five nights, £9 10s.; six nights, £11. Bazaar and local dramatic, if not for private profit: One night, £2 2s.; two nights, £3 12s.; three nights, £5 2s.; four nights, £6 10s.; five nights, £8; six nights, £9. Concerts and lectures, per night, £1 10s. 3s. per hour will be charged for rehearsals and fitting up bazaars when gas is burnt. Old Town Hall, with Rotation Office, £1 per night; Old Town Hall, if used after 11 p.m., £1 5s. per night. A deposit of £1 is. for the first night and 10s. per night for each following night for the Assembly Room, and half the fee payable for any other room, are required on such rooms being booked, and the balance and all extra charges in advance.

Early closing day, Thursday; market day, Saturday.

### PONTYPOOL, Mon.

Population, 6,126. Miles from London, 164.

TOWN HALL.—Manager, Mr. H. H. Haden. No dramatic license. Holding capacity: Number of persons, 350. Open stage, 25ft. by 9ft. Electric light, 25s. night, exclusive of gas. Amount of deposit required on booking, 10s.

HANBURY ASSEMBLY ROOMS (Theatre Royal).—Manager, Mr. H. Pitten, Club Chambers, Pontypool. Dramatic and music license. Holding capacity: Number of persons, 750 to 800. Stage measurements: Depth, 23ft. 6in.; width, 50ft.; drop curtain, 24ft. 6in. Gas and electric light. Terms for hiring, £2 2s. per night; £10 six nights; lights extra by meter. Only licensed hall in the town.

Early closing day, Thursday; market day, Saturday.

### PONTYPRIDD, Glam.

Population, 32,318. Miles from London, 169.

ROYAL CLARENCE THEATRE.—Proprietors, Messrs. Trenchard and Jones; Manager, Mr. Charles Trenchard.

There are two Town Halls, which are invariably let to theatre companies, etc., and several show grounds, which as a rule are occupied by shows of various descriptions.

Date of local fair: Easter Monday in every year.

Coal mining is the principal industry, but there are cable and anchor works, known as the Ynysyngbarad Chain Works.

There are also tinplate works.

There are four separate and distinct railway companies which have their systems traversing through the district in addition to the Glamorganshire Canal, which is about 100 years old.

Market days: Wednesdays and Saturdays. Early closing days: Thursdays.

M.H.A.R.A.—Agent: E. Williams, Maltsters' Hotel.

### POOLE Dorset.

Population, 19,463. Miles from London, 113.

AMITY HALL.—Manager, Mr. W. A. N. Hunkin. Has dramatic license. Holding capacity: Number of persons, 600. Stage: 17ft. by 28ft. Gas and electric light. Terms for hiring: One day, £2 15s.; two days, £5; three days, £6 10s.; four days, £7 15s.; five days, £9; week, £10. Amount of deposit required on booking, 25 per cent.

Local fairs in May and November.

Early closing day, Wednesday; market day, Thursday.

### PORTARLINGTON, King's Co.

Population, 2,000. Miles from Dublin, 42.

TOWN HALL.—Manager, Mr. Michael Flanagan. Dramatic license. Holding capacity: Number of persons, 500. Proper stage: 30ft. by 20ft. wide. Lighted by gas. Terms for hiring: £1 per night. Amount of deposit required on booking: 10s.

Market day, Wednesday.

### PORT GLASGOW, Renfrew.

Population, 16,840. Miles from London, 403.

PORT GLASGOW TOWN HALL.—Manager, Mr. Hugh Beck. Double license. Holding capacity: Number of persons, seated for 1,025. Stage: Depth, 13ft. 6in.; width, 20ft. 10in. in front and 27ft. 1in. at back. Lighted by gas. Terms for hiring: For concert, inclusive, for one night, £2 18s. 6d.; for dramatic, £3 13s. Amount of deposit required on booking, £1. All communications to be addressed to John Chalmers, Town Treasurer, Port Glasgow.

Early closing day, Thursday; market day, Friday.

### PORTH, Glam.

Population, 19,500. Miles from London, 187.

PALACE OF VARIETIES. — General Manager, Mr. C. W. Poole; Acting-Manager, Mr. W. Bynorth.

This town is situated at the apex of two valleys, known as the Big Rhondda and Little Rhondda. The town itself is in the centre of district of 200,000 inhabitants. The train service between Porth and the various towns in the valleys is plentiful. Mining is the principal industry. A pleasure fair is held annually in the month of July at which numerous side shows prominently figure. Portable theatres rarely visit here since Messrs. Poole opened the Palace as a permanent place of amusement. Circus pitches are obtainable, and this class of entertainment usually does well.

Early closing day, Thursday.

M.H.A.R.A.—Agent: J. Roberts, Llewellyn Hotel.

### PORTISHEAD, Som.

Population, 2,544. Miles from London, 130.

ASSEMBLY HALL.—Manager, Mr. S. Thomas. Has dramatic license. Holding capacity: Number of persons, 300. Drop curtain, top, and footlights. Stage, 16ft. 8ins. by 12ft. Lighted by gas. Terms for hiring: Hall and piano, one night, 35s. Amount of deposit required on booking, 10s.

Early closing day, Thursday

### PORTLAND, Dorset.

Population, 15,199. Miles from London, 147.

MASONIC HALL ASSEMBLY ROOMS.—Manager, the Chairman of the Council. Double license. Holding capacity: Number of persons, about 660. Stage: Depth, 20ft.; width, 32ft.; proscenium, 21ft. 5in.; 14ft. to top of screen rail. Lighted by gas. Terms for hiring: From £1 10s. to £2 per night. Amount of deposit required on booking, 10s. 6d.

JUBILEE HALL.—Manager, Mr. James Joseph Shaw. Double license. Holding capacity: Number of persons, 400. Stage: depth,



26ft. bins.; width, 17ft.; no proscenium. Lighted by gas. Amount of printing required, about 100 posters. Terms for hiring: £1 ls. per night, or £4 per week. Amount of deposit required on booking, 10s.

A good town for a good small company.

Date of local fair: November 5 and 6.

Early closing day, Wednesday.

### PORTMADOC, Carn.

Miles from London, 260.

TOWN HALL.—Proprietors, the Urban District Council. Apply the Clerk. Dramatic license can be obtained.

Early closing, Wednesday; market, Friday.

### PORTMADOWN, Co. Armagh.

Population, 8,430. Miles from Dublin, 87.

TOWN HALL.—Manager, the Town Clerk, Mr. W. Wilson. Holding capacity: Number of persons, 600. Portable stage, in addition to small platform. Stage: Permanent, 20ft. by 16ft.; portable, 30ft. by 15ft. Lighted by gas. Terms for hiring: First night, 30s.; every subsequent night, 25s. Amount of deposit required on booking, £1; not required from known companies.

Market days, Wednesdays and Saturdays.

### PORTOBELLO (near Edinburgh).

TOWN HALL.—Managers, Messrs. Douglas and Smart, House Agents, Portobello. Dramatic license. Holding capacity: Number of persons 400; amount, £30 to £40. Platform only. Depth, 8 ft.; width, 20 ft. Gas and electric light. Terms for hiring concert, £1 6s.; dramatic entertainment, £1 15s.; dance, £2 7s. Amount of deposit required on booking, half the above charges.

TOWER PAVILION.—Proprietor and Manager, Mr. Harry Marvello; Musical Directress, Miss Alice Hutchison; Scenic Artist, Mr. Archibald Middlemass. Double license. Holding capacity: Number of persons, 1,000; amount, £40. Depth and width of stage, 50ft. by 22ft.; proscenium opening, 22ft. Lighted by electricity. Amount of printing required, 400 sheets. Usual matinée day, Saturday. Time of band rehearsal, 1 p.m. Best bookings of the year:—*The Officers' Mess*, *A Mother's Love*, *Round the Clock*. From May to September the Pavilion is occupied by Mr. Marvello's own Co., the Tower Entertainers.

### PORTSMOUTH, Hants.

Population, 188,138. Miles from London, 74.

THEATRE ROYAL.—Licensee, Mr. J. W. Boughton; Acting-Manager, Mr. Armstrong Bell; Musical Director, Mr. F. A. Smith; Scenic Artist, Mr. A. W. Walmsley. License—full. Holding capacity: Number of persons, 2,300. Depth and width of stage, and proscenium measurements, 22ft. deep, 60ft. wide; proscenium opening, 28ft. Usual matinée day, Saturdays at 2.30. Time of band rehearsal, 2 o'clock Mondays.

PRINCE'S THEATRE.—Licensee, Mr. J. W. Boughton; Acting-Manager, Mr. A. Agate; Musical Director, Mr. G. Greene; Scenic Ar-

tist, Mr. A. W. Walmsley. License—full. Holding capacity: Number of persons, 2,300. Stage, 45ft. deep, 70ft. wide. Electric light. No matinées given, except at Christmas. Time of band rehearsal, 2 o'clock, Mondays.

KING'S THEATRE, Southsea.—Proprietors, Portsmouth Theatres, Ltd; Licensee, Mr. J. W. Boughton; Acting-Manager, Mr. E. Bertram; Musical Director, Mr. J. M. South; Scenic Artist, Mr. A. W. Walmsley. License—full. Holding capacity: Number of persons, 3,000; amount, £250. Stage, 45ft. deep, 80ft. wide, proscenium opening, 28ft. Fly floor 24ft., between fly rails 45ft. Electric light. Amount of printing required: 800 sheets posting, 600 lithos. Usual matinée day: Wednesday at 2.30. Time of band rehearsal: 2 o'clock Mondays.

EMPIRE PALACE.—Proprietors, The Portsmouth Empire Palace Company, Ltd. Managing Director, Captain E. H. Warren-Wright; Secretary, Mr. William Pratt. Stage-Manager, Mr. T. S. Lonsdale; Musical Director, Mr. E. H. Williams. Music and dancing license. Holding capacity: Number of persons, 1,000. Gas and electric light. Time of band rehearsal, 2 p.m. Usual matinée day, Wednesday.

HIPPODROME.—Proprietors, Portsmouth Hippodrome, Limited. Managing Director, Mr. Walter De Frece; Acting Manager and Licensee, Mr. Nelson Barry; Booking Circuit, Mr. De Frece; Musical Director, Mr. J. Howard Shackleton. Music and dancing license. Stage measurements: Depth, 36 ft., width, 70 ft.; proscenium opening, 35 ft. Electric light. Time of band rehearsal, 2.30. Usual matinée days, Wednesdays and Saturdays.

THE PEOPLE'S PALACE (LATE VENTO'S).—Proprietor and Manager, Mr. Frank Pearce. Situated in Lake Road.

CLARENCE ESPLANADE PIER.—Proprietors, the Clarence Esplanade Pier Company, Ltd. Manager, Mr. Chas. C. Hunter. Music and dancing license. Holding capacity: Number of persons, 3,000. Platform. Lighted by gas.

TOWN HALL.—Apply Mr. R. Barnes, Chairman of Committee. Music and dancing license. Holding capacity: Number of persons, 2,000. Platform: 34ft. by 3ft. 4in.; extensions to 38ft. by 19ft. Gas and electric light. Terms for hiring: Day, £5 5s.; evening, £10 10s., the whole to be paid seven days before the date of engagement.

Other important places of entertainment here are the South Parade Pier, being now rebuilt by the Corporation to include pavilion and winter garden, and following concert halls, viz., the Portland Hall in Kent Road, the Victoria Hall, Commercial Road.

To the population of Portsmouth for entertainment purposes may be added Gosport on the other side of the harbour, with population only little under 30,000, and containing no regular place of amusement.

The bulk of inhabitants are concerned directly or indirectly with the Royal Navy, Dockyard, Garrison, and Government establishments generally. Southsea is also the residential locality for many retired officers and others lately belonging to His Majesty's services, and during the summer thousands of visitors make it their headquarters, owing to its varied water excursions, proximity to Isle of Wight, etc.

This town is not visited by portables, but little if any difficulty would be experienced in obtaining license from Town Council. A part of the Common in neighbourhood of



South Parade Pier is hired to concert parties, pierrots and others during summer, and hitherto on vacant ground near Clarence Pier Messrs. Sanger have annually pitched their circus tent.

Early closing day, Wednesdays.

Medical Officers.—A.A.: Dr. J. McGregor, Mile End Villa, Commercial Road. Tel. No. 113. Dr. E. J. Norris, Castle Road, King's Road, Southsea. Tel. No. 972 Corporation. A.U. and M.H.A.R.A.: Dr. McGregor.

Agent.—M.H.A.R.A.: Mrs. Whybro. Railway Hotel. A.U.: The same.

#### RECOMMENDED APARTMENTS.

Mrs. L. Giles, Clovelly, 120, King Street.—2 sitting-rooms, 3 bedrooms, 1 combined room: bath.

#### PRESTON, Lancs.

Population, 112,989. Miles from London, 210.

**THEATRE ROYAL.**—Proprietors, the Executors of the late Mr. Wm. Johnson; Manager, Mr. Stephen Pritt; Musical Director, Mr. Geo. Warburton; Scenic Artist, Mr. Thos. Beck. Full license. Holding capacity: Number of persons, 1,600; amount, £95. Stage measurements: Depth, 40ft.; width, 50ft.; height to fly rail, 20ft. 6in.; to grid, 42ft. 6in.; proscenium, 27ft. Electric light. Amount of printing required, 1,000 sheets for walls, 600 window bills. Usual matinée day, Thursday, at 2.15. Time of band rehearsal, 1 p.m.

**PRINCE'S THEATRE.**—Proprietors and Managers, Messrs. Sawyer and Woodruff; Scenic Artist, Mr. A. Wareing. Holding capacity: Number of persons, 2,400; amount, £88. Stage measurements: 62ft. wide, 40ft. deep; proscenium opening, 28ft. Gas and electric light. Amount of printing required, 800 wall, 500 lithos. No regular matinée day. Time of band rehearsal, 1 p.m.

**HIPPODROME.**—Proprietors, Messrs. W. H. Broadhead and Son; Manager, Mr. Percy B. Broadhead; Acting-Manager, Mr. E. J. Lindell; Musical Director, Mr. F. Dexter; Scenic Artists, Messrs. T. C. Daly and Edward Leigh. Stage measurements: 80ft. by 36ft. by 36ft. Gas and electric light. Usual matinée day, Monday. Time of band rehearsal, 11 a.m.

Early closing day, Thursday; market day, Saturday.

Medical Officers.—A.A.: Dr. T. H. C. Derham, 1, Albert Terrace, Garstang Road (tel. number, 0.200 Fulwood). M.H.A.R.A.: Dr. J. Cookson, Moor Lane (tel. 0.576).

Agents.—M.H.A.R.A.: Mr. F. Halliday, Stanley Arms Hotel. A.U.: Mr. Tunney, Black Horse Hotel.

#### RECOMMENDED APARTMENTS.

Mrs. Gardner, 64, Frenchwood Street.—1 sitting-room, 2 bedrooms, 1 combined room.

#### PRINCES RISBOROUGH Bucks.

Miles from London, 34½.

**BREWERY HALL.**—Manager, Mr. E. Clarke. Dramatic license can be obtained. Holding capacity: Number of persons, 250. Stage: 13ft. 1in. by 13ft. 4in.; height, 20ft. Lighted by gas. Terms for hiring: According to period required.

Dates of local fairs, May 6, October 21. Site available for portables, al-fresco concerts, and circuses, Mrs. West's meadow.

#### PUDSEY, Yorks.

Population, 14,907. Miles from London, 189.

**VICTORIA HALL.**—Manager, Mr. Wm. B. Burnell. Has dramatic license. Holding capacity: Number of persons, 850. Platform. Lighted by gas. Terms for hiring: 27s. 6d. per night; 20 per cent. reduction on four or more nights. Amount of deposit required on booking, half fee.

Dates of local fairs: First Saturday in April; first Monday after August 21.

Early closing day, Wednesday; market day, Saturday.

#### PULBOROUGH, Sussex.

Population, 1,725. Miles from London, 50.

**CORN EXCHANGE.**—Manager, Mr. W. F. Jennings. No license required. Holding capacity: Number of persons, about 250; amount, £10 to £12 full. Stage: Made by tables to any size. Lighted by oil lamp. Terms for hiring: 2 guineas per day and night. Amount of deposit required on booking, 1 guinea. Wednesday the best day; cannot be used on Friday or Saturday.

Market days, Monday and Friday.

Meadows at the back of hotel for circuses, etc.

#### QUEENSTOWN, Co. Cork.

Population, 9,755. Miles from Dublin, 177.

**QUEEN'S HOTEL ASSEMBLY ROOMS.**—Manager, Mr. B. Humbert. Holding capacity: Number of persons, about 400. Stage, 25ft. deep; 24ft. wide; hall, 90ft. long; 24ft. wide. Electric light (footlights). Terms for hiring: £12 per week; longer stay, £10. Amount of deposit required on booking, £5, and remainder on opening. During quiet season special arrangements can be made for companies to be put up at the hotel at reduced charges.

Market day, Saturday.

#### RADCLIFFE, Lancs.

Population, 25,368. Miles from London, 193.

**GRAND OPERA HOUSE.**—Proprietor and Manager, Mr. George Teste Sante; Acting-Manager, Mr. Jas. Boothman; Musical Director, Mr. Walter Moore; Scenic Artist, Mr. Frank Murdock. Full license. Holding capacity: Number of persons, 2,000; amount, £90. Stage measurements: 65ft. wide, 48ft. deep; proscenium opening, 27ft. Gas and electric light. Amount of printing required, 600 sheets walls, 600 lithos. Usual matinée day, Saturday. Time of band rehearsal, 1 p.m.

There are also the Queen's and Co-operative Halls, which have no dramatic licenses, but are let for concerts and ordinary entertainments.

Early closing day, Wednesday; market day, Friday.

#### RADSTOCK, Somerset.

Population, 3,355. Miles from London, 137.

**VICTORIA HALL.**—Manager, Mr. Geo. H. Gibson, Surveyor, U.D.C. Double license. Holding capacity: Number of persons, 450. Platform, 22ft. long by 10ft. wide. Lighted by gas. Terms for hiring: One night, 25s.; two nights, 17s. 6d. per night; three nights, 15s. per night. Amount of deposit required on booking, £1 5s.

There is a good circus pitch in the town.

Early closing day, Wednesday; market day, Saturday.

**RAMSBOTTOM, Lancs.**

Population, 15,920. Miles from London, 198.

**CO-OPERATIVE HALL.**—Manager, Mr. James Whittaker. Holding capacity: Number of persons, 1,000. Has proper stage. Lighted by gas.

Early closing day, Wednesday; market day, Saturday.

**RAMSEY, Hunts.**

Population, 4,823. Miles from London, 74.

**THE ABBEY ROOMS.**—Dramatic license. Apply the Secretary.

Early closing, Thursday; market, Wednesday.

**RAMSEY, Isle of Man.**

Population, 4,672. Miles from London, 302.

**PAVILION.**—Manager, Mr. F. Evans. Has dramatic license. Holding capacity: Number of persons, 1,400; amount, about £60. Proper stage; depth, 25ft.; width, 50ft.; proscenium measurements, 12ft. at each side. Gas; electric lights can be supplied if required. Terms for hiring, on application. Visiting season commences July, ends September.

Sites available for alfresco concerts, etc., on South Shore. No local fairs.

**RAMSGATE, Kent.**

Population, 27,733. Miles from London, 79.

**AMPHITHEATRE.**—Manager, Mr. Henry Bowman.

**ROYAL VICTORIA THEATRE.**—Proprietor, Mr. Jules Richeux. Full dramatic license. Holding capacity: Number of persons, 2,000; amount, £100. Stage: Depth, 21ft.; width, 45ft.; proscenium opening, 30ft. Lighted by electricity. Amount of printing required, 600. Usual matinee day, Wednesday. Time of band rehearsal, 10 a.m. Best bookings of the year, *Dairymaids*, D'Oyly Carte Co.

**NEW PALACE THEATRE.**—Proprietor, Lord George Sanger; Manager, Mr. Chas. Melvin. The theatre will be reconstructed shortly.

**PROMENADE PIER PAVILION.**—Proprietors, Marina Pier Co.

**GRANVILLE HALL.**—Dramatic license.

**ASSEMBLY ROOMS.**—Dramatic license. Holds 500. Apply, The Secretary.

Early closing day, Thursday.

Medical Officer.—A.A.: Dr. J. B. Berry, 13, Albion Place (tel. 48). A.U.: The same. M.H.A.R.A.: The same.

Agent.—M.H.A.R.A.: Mr. C. Evans, Hall-by-the-Sea.

**RAWTENSTALL, Lancs.**

Population, 31,058. Miles from London, 204.

**GRAND THEATRE.**—Dramatic license. Holds about 2,300.

Early closing day, Tuesday; market day, Monday.

Medical Officer.—A.A.: Dr. W. Robertson, Holly House. A.U.: The same.

**READING, Berks.**

Population, 72,217. Miles from London, 36.

**ROYAL COUNTY THEATRE.**

**THE PALACE THEATRE.**—Proprietor, the Reading Palace Theatre of Varieties, Limited; Managing Director, Mr. G. Howard Watson;

Acting-Manager, Mr. Pan E. Draco; Musical Director, Mr. Augustus Greco. Double license, with excise. Stage measurements: Depth, 28ft.; width, 58ft.; proscenium opening, 29ft. Gas and electric light. Time of band rehearsal, 1 p.m.

**TOWN HALL.**—Manager, The Borough Accountant, Reading. Fully licensed. Holding capacity: Number of persons, 1,550. Platform: Depth, 17ft.; width, 32ft. No proscenium. Electric light. Terms for hiring: Per evening, £6 6s.; per afternoon and evening, £9 10s. Amount of deposit required on booking: 20 per cent. of the full charge.

Sites for alfresco concerts and circus pitches easily obtainable. Not much difficulty is encountered over obtaining license from local council.

The population is mostly industrial, partly residential. Principal industries: Biscuit tins, engineering in general.

Dates of local fairs: May 1 and 2, September 21 and 22. Sites for circuses, Fair Ground.

Early closing day, Wednesday; market days, Monday and Saturday.

Medical Officers.—Dr. J. Hopkins Walters, Angus Lodge, Bath Road (tel. number, 7); Dr. W. B. Secretan, 10, Redlands Road (tel. number, 614). A.U.: Dr. Walters.

Agent.—M.H.A.R.A.: Mr. H. Goddard, Osborne Arms. A.U.: The same.

**REDCAR, Yorks.**

Population, 7,695. Miles from London, 247.

**ST. GEORGE'S HALL.**—Proprietor and Manager, Mr. George Hearse. Double license. Holding capacity: Number of persons, 1,200. Proper stage; no scenery. Depth and width of stage, 17 ft. by 40 ft. Lighted by gas.

**CENTRAL HALL.**—Proprietor and Manager, Mr. George Hearse. Double license. Holding capacity: Number of persons, 400. Proper stage (no scenery or proscenium). Depth and width of stage, 21ft. by 26 ft. Lighted by gas.

**REDDITCH, Worcester.**

Population, 13,493. Miles from London, 130.

**PUBLIC HALL.**—Proprietor, Mr. T. E. Field; Manager, Mr. W. Treadgold. Seats about 750. Fully licensed. No orchestra. Gas and electricity.

**TEMPERANCE HALL.**—Manager, Mr. T. H. Hill. No dramatic license. Seat 600.

Portables visit here frequently. Licenses are granted by local magistrates at 5s. per month. Circuses, menageries, etc., stand on recreation field or Royal Hotel field.

Annual Fair, first Monday, Tuesday, Wednesday in August; held on Recreation Field.

Good bandstand in centre of town for concerts given by local military bands.

No grounds for alfresco concerts or pierrots. Industries.—Making of needles, fish hooks, fishing rods and tackle, and cycles. Trade usually good October to May.

Early closing day, Wednesday.

Market day, Saturday.

**REDHILL, Surrey.**

Population, 15,732. Miles from London, 20.

**MARKET HALL.**—Proprietors, The Redhill Market Hall Company, Limited; Secretary, Mr. Alfred Simmons. Double license. Hold-



ing capacity: Number of persons, 600. Stage: Width, 34ft.; depth, 22ft.; proscenium opening fitted with fireproof curtain, width 20ft., height 18ft. Lighted by gas. Terms for hiring: Apply to Manager.

Early closing day, Wednesday.

Market day, first Wednesday in the month.

Medical Officers.—A. A.: Dr. E. C. Drake, Chilworth (Tel No. 37); Dr. C. Spencer Palmer, Brook Lodge, Station-road. A.U.: The same.

### REDRUTH, Cornwall.

Population 10,451. Miles from London, 304.

MASONIC HALL.—Proprietors, Redruth Masonic Hall Co., Limited; Secretary, Mr. E. M. Milford. No dramatic license. Holding capacity: Number of persons, about 140. Stage, 8ft. or 10ft. by 24ft. Lighted by gas. Terms for hiring, 10s. per evening, and gas extra, for three or four hours.

DRUIDS' HALL.—Secretary, Mr. Owen Hill. License for performance of stage plays. Holding capacity: 700 (included in this number are 120 tip-up seats in balcony). Amount: £55, with early doors, has been taken. Stage: 36ft. wide, 16ft. deep; can be reduced to 13ft. deep. Electric light, gas for lanterns, etc.; hot-water heating. Terms can be had on application to the Secretary.

One large fair at Whitsuntide, Friday, Saturday, and Whit Monday; generally held in Moor's field and fair meadow. The Recreation Ground is also available.

Early closing day, Thursday; market day, Friday.

### REIGATE, Surrey.

Population, 25,993. Miles from London, 22.

PUBLIC HALL.—Secretary, Mr. James T. Peat. Double license. Holding capacity: Number of persons, 450. Stage: Composed of heavy tables (movable), 2ft. 4in. high, 27ft. 9in. by 17ft., or smaller if desired. Lighted by incandescent gas. Terms for hiring: For dramatic, one night, 4 guineas; two nights, 7 guineas; three nights, 9 guineas; for concert or variety Co., one night, 3 guineas; two nights, 5 guineas; three nights, 6 guineas; and 1 guinea each consecutive night beyond. Amount of deposit required on booking, usually £1 1s. per night.

Local fair, December 9.

Early closing day, Wednesday; market day, Tuesday.

### RENFREW, Renfrew.

Population, 9,297.

TOWN HALL.—Manager, Mr. J. McLaren, Town Chamberlain. Holding capacity: Number of persons, 750. Lighted by gas. Terms for hiring: £2 4s. 6d. per night, payable in advance.

Early closing day, Wednesday; market day, Saturday.

### RETFORD, Notts.

Population, 12,340. Miles from London, 138.

TOWN HALL.—Holds about 1,000. Has dramatic license. Apply the Manager.

CORN EXCHANGE.—Has no dramatic license. Apply the Secretary.

Early closing day, Wednesday; market day, Saturday.

Medical Officer.—A.A.: Dr. R. J. Tristan, 23 Carolgate. A.U.: The same

### RHYL, Flint.

Population, 8,473. Miles from London, 209.

PALACE THEATRE.—Proprietors, Rhyll Palace, Arcade, and Hotel Company, Limited. Manager, Mr. Fred Benton; Secretary, Mr. Samuel Thornley. Booking circuit, Llandudno, Colwyn Bay, and North Wales coast. Musical Director, Miss Mabel Hughes. Dramatic and music and dancing licenses. Holding capacity: Number of persons, 1,500. Stage measurements: Proscenium opening, 28 ft.; height to grid, 40 ft.; between fly rails, 33 ft.; wall to wall, 50 ft. Electric light. Time of band rehearsal, 6 p.m. Usual matinee days, Monday and Saturday. Bars no surrounding halls.

This house was destroyed by fire on November 24, and is now rebuilding.

TOWN HALL.—Manager, Mr. Arthur Rowlands, Town Clerk. Double license. Holding capacity: Number of persons, 950. Stage, 37ft. by 19ft.; proscenium, 27ft. wide. Gas and electric light. Terms for hiring: £3 per night. Amount of deposit required on booking: £3. Newly painted and decorated throughout.

No sites available for portables, etc.

No local fairs. Abergele (three miles), has one second Wednesday in each month.

### RHYMNEY, Mon.

Population, 7,582. Miles from London, 173.

VICTORIA HALL.—Manager, Dar Horlando Morris. Dramatic license. Holding capacity: Number of persons, 800; amount, £40. No proscenium, footlights, or scenery. Stage measurements, 18 ft. by 40 ft. Lighted by gas. Amount of printing required, 350 sheets. Terms for hiring: One night, 50s.; two nights, 82s. 6d.; three nights, 122s. 6d.; one week, £10 (inclusive of gas, etc.). Amount of deposit required on booking, £1.

Early closing day, Thursday.

### RICHMOND, Surrey.

Population, 31,672. Miles from London, 10.

RICHMOND THEATRE.—Proprietor, Mr. George Dance. Double license. Variety bookings in conjunction with Moss's Empires. Band rehearsal, 2 p.m.

CASTLE ASSEMBLY ROOMS, situated in Whittaker Avenue, Hill Street, provide accommodation for all classes of theatrical companies. They consist of:—

(1) CASTLE THEATRE.—Licensed as a theatre; fitted with stage, proscenium, and all requisite fittings. Accommodates 700 people.

(2) CONCERT HALL.—Accommodates 600 to 700; fitted with platform and music gallery; suitable for pierrot and variety entertainments.

Agents: Messrs. Etherington and Sons, Hill Street, Richmond.

Circus pitches and sites for alfresco concerts are obtainable in the Old Deer Park (87 acres), on application to the Town Clerk, Town Hall, Richmond.

Early closing day, Wednesday. No market day.

Medical Officer.—A.A.: Dr. J. R. Johnson, 3, Ellerker Gate.



**RICHMOND, Yorks.**

Population, 3,837. Miles from London, 237.

**TOWN HALL.**—Proprietors, the Corporation. Apply the Borough Accountant. Dramatic license.

Early closing, Wednesday; market, Saturday.

**RICKMANSWORTH, Herts.**

Population, 5,627. Miles from London, 21.

**TOWN HALL.**—Manager, Mr. R. E. Snelling, High Street. Double license. Holding capacity: Number of persons, 250 to 300; amount, £12, about, according to prices charged. Platform stage, 3ft. high (movable); depth, 11ft. 8in.; width, 26ft. 6in. No proscenium. Lighted by incandescent gas. Amount of printing required, 100 posters, 1,000 handbills. Terms for hiring, £1 5s. for one night, or by arrangement for longer periods. Amount of deposit required on booking, £1.

Early closing day, Wednesday.

**RINGWOOD, Hants.**

Population, 4,629. Miles from London, 103.

**MANOR HOUSE THEATRE.**—Manager, Mr. William Tanner. Double license, dramatic or music and dancing. Holding capacity: Number of persons, 500. Proper stage; depth and width, 26ft.; proscenium measurements, 19ft. and 8ft. each side; flats 12ft. high. Lighted by gas. Amount of printing required: 200 d.c. sheets. Terms for hiring: £2 2s. per night, including gas and attendant; payable in advance.

Fairs, July 10, December 11.

Early closing, Thursday; market, Wednesday.

**RIPLEY, Derbyshire.**

Population, 10,111. Miles from London, 137.

**CO-OPERATIVE HALL.**—Manager, Mr. Henry Stanley, Co-operative Stores. Has dramatic license. Holding capacity: Number of persons, 600. Platform only, 20ft. by 8ft.; can be enlarged at a small cost to 23ft. 6in. by 12ft. 6in. Lighted by gas. Terms for hiring: One night, £2; two, £4; three, £5 10s.; six, £9. Amount of deposit required on booking, 25 per cent.

Early closing, Wednesday; market, Saturday.

**RIPON, Yorks.**

Population, 8,230. Miles from London, 214.

**VICTORIA HALL.**—Address the Manager. Dramatic license.

Early closing, Friday; market, Thursday.

**RISCA, Mon.**

Population, 9,661. Miles from London, 147½.

**PUBLIC HALL.**—Manager, Mr. Tom Davies. Has dramatic license. Holding capacity: Number of persons, 900; amount, £40. Large stage. Lighted by gas. Terms for hiring, one night £2 2s., two nights £3 10s., three nights £4 10s., one week £6 6s. Amount of deposit required on booking, 25 per cent.

Trade good and growing district.

**ROCHDALE, Lancs.**

Population, 83,114. Miles from London, 194.

**THEATRE ROYAL AND OPERA HOUSE.**—Proprietors, Northern Theatres Company, Limited. Managing Director, Mr. W. Robinson; General Manager, Mr. Otto C. Culling; Resident Manager, Mr. J. Hague. Dramatic license. Holds 2,000.

**THE EMPIRE THEATRE OF VARIETIES.**—Proprietor, Mr. Thomas Hargreaves; Manager, Mr. Frank Hargreaves; Musical Director, Mr. Frank Eastwood. Music and dancing license. Holding capacity: Number of persons, 1,500. Stage measurements, 20 ft. by 30 ft. by 19 ft. Electric light. Time of band rehearsal, 2 p.m. No matinées. Bars a six miles radius. Two houses a night.

**CIRCUS OF VARIETIES.**—Lessees, Messrs. J. and J. Jackson and J. White; Manager, Mr. John Jackson; Acting Manager, Mr. James Jackson, sen.; Musical Director, Mr. J. Izat. Music and dancing license. Holding capacity: Number of persons, 2,500. Stage measurements, 25 ft. by 30 ft. Electric light. Time of band rehearsal, 2 p.m. No matinée. Two houses a night.

**TOWN HALL.**—Apply Borough Treasurer. Licensed. Terms for letting: For concert, lecture, or meeting, with use of cloak-rooms, lavatories, and small ante-room, and not kept open after 11 p.m., one day, £6 6s.; for entertainment (same conditions), first day, £5 5s.; per week, £30. Magistrates' room for use of concert, one day £1 1s.

**PUBLIC HALL.** Baillie-street.—Apply Mr. Richard Williams, the hallkeeper, Acker-street. 80 ft. long, 40 ft. wide, 32 ft. high. Holds 1,000.

Other Halls: **PROUDENT HALL**, Lord-street; seat 1,000. Terms for concert, £2 10s. **TEMPERANCE HALL**, Smith-street; seat 400. Terms, apply Mr. J. Stott, 117 Molesworth-street. **AMBULANCE DRILL HALL**, Summer-street, and **EQUITABLE PIONEERS' ASSEMBLY ROOM**, Toad-lane; seat 800. Let for lectures and concerts at £1 per night; room-keeper's fee, 2s. 6d. extra.

Rochdale is surrounded by populous villages, to which there are excellent tram and railway facilities.

Industries: Principally cotton and woollen. Rochdale fair (or wakes called "Rush-bearing") is held on the Monday after the third Sunday in August and continues during the week.

No portables or alfresco concerts. Circus pitches are obtainable.

Early closing day, Tuesday; market days, Monday and Saturday.

Medical Officers.—A.A.: Dr. W. Bartlett Chapman, Grove-place, Drake-street. A.U.: The same. M.H.A.R.A.: Dr. Harris, Wellfield House, Oldham-road.

Agents.—M.H.A.R.A.: N. Kennedy Bishop. Blaize Hotel. A.U.: E. Burt, Roebuck Hotel.

**RECOMMENDED APARTMENTS.**

Mrs. Townsend, 24, Clement Royd Street.—Sitting-room, 2 bedrooms, 1 combined room; piano.

**ROCHESTER, Kent.**

Population, 30,590. Miles from London, 36.

**CORN EXCHANGE.**—Proprietors, The City Corporation. Has dramatic license. Apply, the Secretary.

**VICTORIA HALL.**—Proprietors, The Conservative Club. Has dramatic license. Apply, the Secretary.

Rochester has a fair at that part of the city known as Strood—date, August 26, 27, 28. The city is not visited by portables.

Sites for alfresco concerts and circus pitches are obtainable, but with some difficulty, owing to a scarcity of private open spaces.

Local population: Residential in Rochester; industrial in Strood.

Early closing day, Wednesday; market day, Tuesday.

### ROMFORD, Essex.

Population, 13,656. Miles from London, 12.

CORN EXCHANGE.—Apply, The Secretary. Dramatic license.

PUBLIC BATHS HALL.—Manager, Mr. H. C. Green. Music and dancing license.

Holding capacity: Number of persons, 500 to 600; amount, £20. Stage, 20ft. wide by 12ft. deep. Lighted by gas. Terms for hiring, 30s. per night of three hours.

Early closing day, Thursday; market day, Wednesday.

### ROMSEY, Hants.

Population, 4,355. Miles from London, 81.

TOWN HALL.—Apply Hallkeeper. Dramatic license.

Early closing, Wednesday; market, alternate Thursdays.

### ROSS, Herefordshire.

Population, 3,303. Miles from London, 132.

CORN EXCHANGE.—Managers, Messrs. Collins, solicitors, Ross (telephone, P.O. x9). Has dramatic license. Holding capacity: Number of persons, about 600; seat about 350. Depth of stage, 13ft.; width, 21ft.; height to ceiling, 15ft. Lighted by gas. Terms for hiring: One or two nights, 35s. per night; three nights, £4 10s.; six nights, £6 6s.; inclusive of gas, but exclusive of usual hallkeeper's fee. Amount of deposit required on booking: 10s. for one night; £1 for longer.

Early closing day, Tuesday; market day, Thursday.

### ROTHERHAM.

Population, 54,349. Miles from London, 167.

THEATRE ROYAL.—Proprietor, North of England Theatre Corporation, Ltd.; Managing Director, Mr. Frank Macnaghten; Acting Manager, Mr. Hallery Hardy; Musical Director, Mr. Sam Burgan; Scenic Artist, Mr. C. Cooke. No Excise license. Holding capacity: Number of persons, 2,200; amount, £100. Stage measurements: 32ft. deep, 60ft. wide; proscenium, 27ft. wide, 22ft. high. Electric light. Amount of printing required, 500 d.c. sheets for walls, 500 d.c. lithos for windows. Time of band rehearsal, 1.30 p.m. All Bank Holiday dates good, also first Monday in November (fair week, annually).

TOWN HALL ASSEMBLY ROOMS.—Manager, Mr. Edward Cooper, Borough Accountant. Music and dancing license; dramatic on application to magistrates. Holding capacity: Number of persons, 900. Stage, 42ft. by 14ft. 6in. Gas and electric light. Terms for hiring: £11 16s. 3d. per week, lighting extra. Amount of deposit required on booking: £4 per week.

DRILL HALL.—Apply, Manager. Dramatic license.

Dates of local fairs: Statute fair, first Monday in November. No sites available for portables. Circus pitch is readily obtainable.

The population is now nearly 60,000. It is largely industrial—stove-grate workers, brass foundries, and mining being the chief. Really divided into two parts—Masbro' and Rotherham. The former is where most of the works are situate and the workers reside. The latter is the better-class part of the town, and the present theatre, Town Hall, Assembly Rooms, and Drill Hall are situate here.

The erection of a new Hippodrome on the "two houses a night" arrangement, and to accommodate 2,400, is contemplated, plans having been submitted to the local authorities. Owing to the enormous number of people entering Rotherham in the evening from thickly-populated surrounding districts like Parkgate, Rawmarsh, Swinton, Mexbro', etc., there is room for this house.

Early closing day, Thursday; market days, Monday and Friday.

Medical Officer.—A.A.: Dr. John Simpson, Cawdor House. A.U.: The same.

Agent.—M.H.A.R.A.: A. W. Adams, Turf Tavern.

### RECOMMENDED APARTMENTS.

M. Widdison, Wyndham House, Winifred Street.—Front bedroom and sitting-room, double-bedded room and sitting-room. Bath (hot and cold). Piano.

### ROTHERSAY, Bute.

Population, 9,320.

PUBLIC HALL.—Holds about 1,500. Has dramatic license. Apply to the Manager.

Early closing day, Wednesday.

Medical Officer.—A.A.: Dr. J. B. Lawson, 2, Battery Place. A.U.: The same.

### ROYSTON, Herts.

Population, 3,517. Miles from London, 45.

TOWN HALL.—Proprietors, Urban District Council. Apply Town Clerk. Dramatic license.

Early closing, Thursday; market, Wednesday.

### ROYTON (near Oldham), Lancs.

Population, 14,881. Miles from London, 195.

CONSERVATIVE HALL.—Secretary, Mr. James Beeswick. No license required. Holding capacity: Number of persons, 350, seated. No proper stage. Lighted by gas. Terms for hiring, 17s. 6d., with piano. Amount of deposit required on booking, 10s.

Only one fair, the first Saturday in August, for a week, when the mills are stopped.

Early closing, Tuesday; market, Thursday.

### RUGBY, Warwick.

Population, 16,830. Miles from London, 82.

THEATRE ROYAL.—Proprietors, The Rugby Theatres and Entertainments Company, Ltd. Managing Director, Mr. A. F. Cross. Holds about 1,500.

TOWN HALL.—Proprietors, The Rugby Town Hall Company, Ltd. Has dramatic license, and holds about 600. Apply the Secretary.

CO-OPERATIVE HALL.—Manager, Mr. W. H. Watson. Music and dancing license. Has also dramatic license, but having a heavy stock in shops below hall, insurance company want a very high premium to allow dramatic plays; therefore, do not book them. Holding capacity: Number of persons, 850. Depth and width of stage, 18ft. by 37ft. Lighted



by gas. Terms for hiring: £2 first night, 25s. each succeeding night.

Early closing day, Wednesday; market day, Saturday.

Medical Officer.—A.A.: Dr. C. J. I. Krumbholz, Alma House, Albert Street. A.U.: The same.

### RUGELEY, Staffs.

Population, 4,447. Miles from London, 124.

TOWN HALL.—Proprietors, Urban District Council. Apply Manager. Dramatic license.

Early closing, Wednesday; markets, Thursday and Saturday.

### RUNCORN, Cheshire.

Population, 16,491. Miles from London, 180.

PUBLIC HALL AND THEATRE.—Manager, Mr. Edgar Lea. Dramatic license. Seating capacity: Number of persons, 800; amount, £45. Stage measurements: 32ft. deep from inside proscenium to back wall, 44ft. wide, 35ft. high to underside of grid; proscenium opening, 23ft. wide, 19ft. high. Lighted by gas, with self-intensifying lamps. Amount of printing required, 200 to 300 double crown. Terms for hiring, £10 per week (gas included) or sharing. Amount of deposit required on booking, one-third. Remarks: Very extensive alterations have just been made—new stage, new proscenium, new grid, new lights, and entirely redecorated. Warmed by hot water.

THEATRE ROYAL, Runcorn.—This theatre, built of wood, was completely burned to the ground in 1906. There is no intention of rebuilding, the present idea being to utilise the site for a hotel bowling green, and it has been walled round apparently for that purpose.

Early closing day, Wednesday; market day, Saturday.

### RYDE, Isle of Wight.

Population, 11,043. Miles from London, 79.

THEATRE ROYAL.—Proprietor, Mr. Charles Constant. Full license. Holding capacity: amount, £70. Stage measurements: Opening, 19ft.; back wall to footlights, 37½ ft.; back wall to inside opening, 32½ ft.; width wall to wall, 40ft.; width between flies, 25½ ft.; can fly cloths 21 ft. by 25 ft.; take 18 ft. flats. Electric light; gas also available. Amount of printing required: About 300 sheets. Usual matinée day, Wednesday.

TOWN HALL.—Dramatic license. Seats 700. Suitable for fit-up. Stage, 37ft. by 12ft. by 3ft. 6in.; can be enlarged. Terms for hiring: £3 3s. per night.

PIER PAVILION.—Dramatic license. Seats 600. Stage and footlights.

The best season is August, September, and part of October. The second week in August is the Yacht Racing Week. Ryde is essentially a three-night town, but the week is easily worked with Sandown, Shanklin, and Ventnor.

Population almost entirely residential.

The Mead Gardens, in the centre of town, are open for alfresco concerts and pastoral plays. Apply, Secretary.

Circus pitches are attainable. Apply, J. Vickers Blake, The Homestead.

Early closing day, Thursday; market days, Thursday and Friday.

Medical Officers.—A.A.: Dr. Frank Godfrey, San Roque; Nettlestone; Dr. K. W. I. Mackenzie, Lansdowne House; tel. No. 55. A.U.: Dr. Mackenzie. M.H.A.R.A.: Dr. E. D. Godfrey, Sea View.

### RYE, Sussex.

Population, 3,900. Miles from London, 71.

CINQUE PORTS ASSEMBLY ROOM.—Manager, Mr. H. Mountain. Has dramatic license. Holding capacity: Number of persons, 300. Proper stage, 28ft. by 26ft. by 20ft. and dressing rooms. Lighted by gas. Terms for hiring: One night, 30s.; two or more, 25s.; matinée, 5s.; kinematograph, £1. Amount of deposit required on booking, 10s.

No local fairs. No sites available for portables, etc.

Early closing day, Tuesday. Market day, Wednesday.

### ST. ALBANS, Herts.

Population, 16,019. Miles from London, 20.

COUNTY HALL.—Manager, Mr. A. Rowden. Fully licensed. Holding capacity: Number of persons, 1,000. Stage 40 ft. wide, 25 ft. deep; permanent proscenium, fitted with drop-scene; head and foot lights. Proscenium opening, 22 ft. Good dressing-rooms; height from stage to fly beams, 20 ft. 10 in. Gas; probably electric light shortly. Terms for hiring: Sharing terms. The only licensed hall in the city.

Early closing day, Thursday; market days, Wednesday and Saturday.

### ST. ANDREWS, Fifeshire.

Population, 7,621. Miles from London, 444.

TOWN HALL.—Proprietors, the City Corporation. Apply Manager. Dramatic license.

VOLUNTEER HALL.—Apply Manager. Dramatic license.

Early closing, Thursday; market, Monday.

### ST. ANNES-ON-THE-SEA, Lancs.

Population, 6,838. Miles from London, 250. Summer population, 20,000.

PUBLIC HALL AND THEATRE.—Lessee and Manager, Mr. Fred Carlon. Dramatic license. Holding capacity: Number of persons, 1,000; amount, £50. Stage measurements: 38 ft. by 36 ft.; proscenium opening, 22 ft. Electric light. Terms for hiring: £4 4s. per night, or shares. Amount of deposit required on booking, half.

### ST. AUSTELL, Cornwall.

Population, 3,340. Miles from London, 280.

PUBLIC ROOMS.—Proprietors, St. Austell Public Rooms Company, Limited; Secretary, Walter J. Nicholls. Terms: First night, £2 2s.; second and following nights, £1 1s.

DRILL HALL.—40 ft. by 22 ft. Terms, 10s. per evening. These fees must be paid in advance.

Billposting Co.: St. Austell Billposting and Advertising Company.

Chief industry, china clay.

Public rooms, as per particulars above, with the small hall for auctions, etc. Fair Park for shows, circus, portables. Chief fair, Feast Wednesday, first Wednesday after Trinity Sunday.

Early closing day, Thursday, 1 o'clock; market days, Friday and Saturday, shops close 9 and 10 o'clock.

Best business town in county. No distress or poverty, in consequence of constant and



plethiful work in china clay works. Good main street. 1½ miles from seaside. Charles-town, shipping port.

District population, within radius of six miles, about 30,000.

### ST. BEES, Cumberland.

Miles from London, 275.

HODGETT'S CLUB HALL.—Secretary, Mr. Wm. Mawson. No license. Holding capacity: Number of persons, about 300. Small stage. Lighted by gas. Terms for hiring: £1 per evening. Not let for animated pictures.

### ST. COLUMB, Cornwall.

Population, 3,908. Miles from London, 290.

TOWN HALL.—Manager, Mr. A. Goldsworthy. No dramatic license. Holding capacity: Number of persons, 400. Platform, 9ft. 2in. by 14ft. 10in. Lighted by gas. Terms for hiring: £1 1s. per night. Amount of deposit required on booking, 5s. Thursdays and Saturdays are not good nights for booking.

Dates of local fairs, mid Thursdays in March and November.

Early closing day, Wednesday. Market day, Thursday.

### ST. HELENS, Lancs.

Population, 84,410. Miles from London, 191.

THEATRE AND OPERA HOUSE.—Proprietors, The St. Helens Theatre, Limited; General Manager, Mr. Alfred M. Loader. Box Office, Miss M. Newcomen; Musical Director, Mr. J. Duxbury. Full license. Holding capacity: Number of persons, 2,500; amount, £120, ordinary prices. Stage measurements: 50 ft. deep, 70 ft. wide; proscenium opening, 20 ft. Electric light.

HIPPODROME.—Proprietors, Messrs. Thos. Barrasford, W. Grey, and F. Willmot; Manager, Mr. A. Vic-Carnach. Booking Circuit, Mr. Willmot, 156, Islington, Liverpool. Musical Director, Mr. A. Boardman. Double license. Holding capacity: Number of persons, 2,800; amount, £120 nightly. Stage measurements: Proscenium, 25 ft. by 25 ft.; stage, 38 ft. wide by 63 ft. deep. Electric light (own power). Time of band rehearsal, 12 o'clock noon. Usual matinée day, Thursday. Bars no surrounding halls.

Early closing day, Thursday; market days, Saturday and Monday.

Agent.—M.H.A.R.A.: A. Thorp, Black Bull Hotel.

### ST. IVES, Huntingdon.

Population, 2,916. Miles from London, 72.

CORN EXCHANGE.—Secretary, Mr. H. J. Hankin. Dramatic license. Seats 500. Stage platform adjustable. It is usually 20ft. wide by 15ft. deep; height to glass span roof, 30ft. Gas (incandescent). Terms: 36s. one night; two nights, £3 3s. Deposit fee on booking, £1. Hooks and eyes provided for attaching scenery. Piano may be had on payment.

The directors keep the previous ten days to a booking clear of a booking of a similar nature.

Early closing day, Thursday for shops; Saturday for offices and factories. Market day, Monday.

### ST. LEONARDS.

(See Hastings.)

### ST. NEOTS, Hunts.

Population, 3,880. Miles from London, 51.

CORN EXCHANGE.—Proprietors, Corn Exchange Company. Apply Hallkeeper. Dramatic license.

Early closing, Tuesday; market, Thursday.

### SAFFRON WALDEN, Essex.

Population, 5,896. Miles from London, 44.

ASSEMBLY ROOMS, TOWN HALL.—Proprietors, Corporation. Apply Manager. Dramatic license.

Early closing, Thursday; markets, Tuesday and Saturday.

### SALFORD, Lancs.

Population, 220,957. Miles from London, 189.

PRINCE OF WALES' THEATRE.—Proprietor and Manager, Mr. E. B. Goulden; Acting Manager, Mr. A. H. Goulden; Musical Director, Mr. J. W. Ingham; Scenic Artist, Mr. C. Roberts. Full dramatic license. Holding capacity: Number of persons, 2,000. Amount, £70. Stage measurements: 34 ft. by 50 ft. wide. Electric and gas. Amount of printing required: 1,000 d.c. Usual matinée day, Wednesday. Time of band rehearsal, 1 p.m.

REGENT OPERA HOUSE, Cross Lane.—Managing Director, Mr. Wilberforce Turner; General Manager, Mr. Lester King; Assistant Manager, Mr. E. Shepherd; Chief Operator, Mr. R. Rockett. Two houses nightly, 7 and 9 p.m. Matinée, Saturday afternoon, 3 p.m.

HIPPODROME.—Proprietors, Messrs. W. H. Broadhead and Son; Manager, Mr. Percy B. Broadhead; Acting Manager, Mr. H. Winstanley; Musical Director, Mr. E. Jones; Scenic Artist, Mr. Edward Leigh. Stage measurements: 50 ft. by 50 ft. by 36 ft. Gas and electric light. Usual matinée day, Monday. Time of band rehearsal, 11 a.m.

VICTORIA THEATRE, Broughton.—Proprietors, Broughton Theatre Syndicate, Limited; Manager and Licensee, Mr. J. Fred Watson.

REGENT THEATRE OF VARIETIES, Cross Lane.—Managing Director, Mr. W. Turner; Manager, Mr. H. Raymond; Secretary, Mr. J. C. Patterson. Rehearsal, Monday, 1.30. Performances twice nightly, 6.50 and 9 p.m.

PENDLETON TOWN HALL.—Address, Chief Cashier. Double license. Holding capacity: Number of persons, 800 standing, 600 seated. Stage, 15ft. by 38ft., often extended by hirers. No fit up. Electric light. Terms for hiring: £2 10s. per night; £10 per week (six days). Amount of deposit required on booking, half.

An industrial population. The chief docks of the Manchester Ship Canal are situated in the borough. The new King's Dock, over half a mile long, in close proximity to the places of amusement.

Broughton theatre (the Victoria) caters for the inhabitants of that part of the borough. It is two miles from the nearest Salford place of amusement.

Early closing day, Wednesday. Market day, Tuesday.

Medical Officer.—A.A.: Dr. H. Fearnshaw, Daisy Bank, Eccles New Road, Weaste.

### RECOMMENDED APARTMENTS.

Mrs. Flynn, 223, Cross Lane.—Sitting room, bedroom, combined room.

F. E. Dinnis, 21, Church Road, Lower Broughton.—1 sitting-room, bedrooms (also double-bedded); bath; piano.

### SALISBURY, Wilts.

Population, 17,117. Miles from London, 114.

COUNTY HALL.—Has dramatic license. Apply the Manager. Holds about 1,000.

The population of the district may be taken at 25,000. There are no large industries. Trade in the city mostly dependent upon agriculture and the many visitors to the city on account of the Cathedral and vicinity of Stonehenge.

The local fair is held here the third Monday in October, and lasts three days, almost entirely devoted to pleasure. No portable theatre here for many years, and now there might be some difficulty in obtaining licenses. One or two circuses visit the city every year, and do good business. A pitch is always obtainable in "The Butts." Alfresco concerts have been held during the past two summers in the Victoria Park, by permission of the Town Council, and these have been very popular. Mr. D'Alton Tobby has had these entertainments under his control.

Early closing day, Wednesday; market day, Tuesday.

Agent.—M.H.A.R.A.: R. W. George, "Five Bells."

### SALTASH, Cornwall.

Population, 3,357. Miles from London, 245.

STAR HALL.—Manager, Mr. Rd. Giles. Double license. Holding capacity: Number of persons, 400. Proper stage. Measurements, 24 ft. by 17 ft. Lighted by gas. Terms for hiring: £2 2s. per night. Amount of deposit required on booking, 10s.

Early closing day, Wednesday.

### SALTBURN-BY-THE-SEA, Yorks.

Population, 2,578. Miles from London, 252.

ASSEMBLY HALL.—Manager, Mr. Geo. C. Mason. Dramatic license. Holding capacity: Number of persons, 500. Stage measurements: Proscenium opening, 24ft.; depth, 23ft.; width, 40ft.; full width behind wings, 60ft. Electric light. Amount of printing required: Three 12-sheet, twelve 6-sheet, fifty d.c. Terms for hiring: In season, £4 4s. per night; generally share. Amount of deposit required on booking: Half rent.

The season begins first Monday in July to end of September. Illuminations in gardens every Wednesday in season. Companies are not booked on those days.

Early closing day, Wednesday.

### SALTCOATS, Ayrshire.

Population, 8,121. Miles from London, 396.

TOWN HALL.—Manager, Mr. John Miller, Town Chamberlain. Double license. Holding capacity: Number of persons, 874. Platform, 36ft. 6ins. wide; 14ft. deep; 4ft. 6ins. high; height of ceiling from platform, 26ft. Lighted by gas. Terms for hiring per night: Theatrical performance, £3 13s. 6d.; concert, £3 3s.; Fridays, £1 1s. extra. Amount of deposit required on booking, one-third of hire.

PUBLIC HALL.—Proprietors, Borough Council. Apply Manager. Dramatic license. Large increase in population during the summer.

Date of local fair, last Thursday in May, but site always let to one man.

### SANDBACH, Cheshire.

Population, 5,558. Miles from London

TOWN HALL.—Manager, Mr. Amos Wood. Double license. Holding capacity: Number of persons, 600. Proper stage. Lighted by gas. Amount of printing required: 50 billposting stations. Terms for hiring on application.

Dates of local fairs, Easter Tuesday, September 17, and December 28. Fairs are almost extinct. The weekly market on Thursday has superseded them; more visitors attend these weekly than the old Fair days.

Early closing day, Tuesday.

### SANDGATE, Kent.

Population, 5,558. Miles from London, 68.

ALHAMBRA THEATRE OF VARIETIES.

Early closing day, Wednesday.

Agent.—M.H.A.R.A.: B. H. Harland, Alhambra Theatre.

### SANDOWN, Isle of Wight.

Population 5,006. Miles from London, 86.

TOWN HALL.—Manager, Clerk to the Council. Fully licensed. Holding capacity: Number of persons, 500. Concert platform, 33 ft. by 18 ft. Further information from Hon. Sec. of Town Band, Sandown, who have scenery, etc., for hire. Lighted by gas. Terms for hiring: £2 2s. first night, and £1 1s. each consecutive night. Amount of deposit required on booking, 10s. Extra charge for footlights, heating, etc., and gas.

PIER PAVILION.—Holds about 400.

Early closing day, Wednesday.

### SANDY, Bedfordshire.

Population, 3,110. Miles from London, 44.

CONSERVATIVE HALL.—Manager, Mr. Wm. Green. Dramatic license. Holding capacity: Number of persons, 300 to 350. Movable stage, adaptable to any size. Usual measurements: Depth, front to back, 14 ft.; width 20 ft. Full width of hall, 26 ft. Lighted by gas. A fair amount of printing required. Several small villages near. Terms for hiring: Concert, lectures, etc., requiring no footlights, 21s. one night, 10s. 6d. each succeeding night. Stage plays with footlights, 23s. one night, 11s. 6d. each succeeding night. Amount of deposit required on booking, 10s. 6d. There are two dressing rooms, etc., back of stage—one for ladies, with lavatory, etc., and the other for gentlemen.

Dates of local fairs: Feast week, third week in July; Flower Show, last Thursday in August. Site: The only available site for circuses, etc., The Red Lion Inn close.

Early closing day, Thursday.

### SAXMUNDHAM, Suffolk.

Population, 1,452. Miles from London, 90.

MARKET HALL.—Managers, Messrs. Flick and Son. No dramatic license. Holding capacity: Number of persons, 150. No proper stage. Lighted by gas. Terms for hiring: One



guinea per night; gas for footlights extra. Amount of deposit required on booking: Whole rent payable. Printer: H. B. Crisp, adjoining hall. Billposter: Benjamin Cooper. Hall attendant: Sergeant James Baker. Hall not available on Wednesdays, nor on alternate Thursdays.

Early closing day, Thursday; market day, Wednesday.

### SCARBOROUGH, Yorks.

Population, 38,161. Miles from London, 229.

**LONDESBOROUGH THEATRE.**—Proprietors, Messrs. Waddington and Sons; Manager, Mr. J. T. Carpenter; Musical Director, Mr. Henry Irvine. Full license. Holding capacity: Number of persons, 1,200. Summer and winter prices vary. Stage measurements: Depth, 26ft.; width, front 52ft., back 30ft.; proscenium opening, 28ft. Electric light. Amount of printing required, about 900 sheets. Matinées only by special arrangement. Time of band rehearsal, 1 p.m. Best dates, July to October.

**THE SPA.**—Proprietors, the Cliff Bridge Company; Manager, Mr. Fras. Goodriche; Musical Director, Mr. Irvine. Full license for three months. Holding capacity: Number of persons, 700. Electric light.

**THEATRE ROYAL.**—Proprietors, Mr. and Mrs. E. L. Garside; Manager, Mr. F. P. Morgan. Dramatic license. Electric and gas. Amount of printing required, about 500 sheets. Time of band rehearsal, 1.30 p.m.

**AQUARIUM.**—Proprietors, the People's Palace and Aquarium Co., Limited; Secretary and Manager, Mr. W. Kitchingman.

Other halls available for concerts and general entertainments are Grand Hall, Old Town Hall, Albert Hall, and Mechanics' Hall.

Population is more than doubled during season. Scarborough has no local fair. The town is not visited by portables. Sites for alfresco concerts are mainly, if not solely, on the sands, and permission must be obtained from the Town Clerk. Circuses very seldom visit Scarborough, but a piece of ground suitable for such purposes can be rented from Mr. W. P. Newham, Victoria Road, Scarborough. Very centrally situated.

Early closing day, Wednesday; market day, Thursday.

Medical Officers: A.A.: Dr. T. M. Foley, 5, Queen Street. Telephone, No. 139. Dr. C. E. Salter, Scarborough. A.U.: Dr. Salter. M.H.A.R.A.: Dr. Foley.

Agent.—M.H.A.R.A.: T. Moor, Sun Hotel, St. Thomas Street.

### SCUNTHORPE, Lincs.

Population, 6,750. Miles from London, 191.

**PUBLIC HALL.**—Manager, Mr. W. W. Johnson. Dramatic license. Holding capacity: Number of persons, about 700.

Early closing day, Wednesday; market day, Saturday.

Medical Officer.—A.A.: Dr. M. R. J. Behrendt, 30, Frodingham Road. A.U.: The same.

### SEACOMBE, Cheshire (near Birkenhead)

**IRVING THEATRE.**—Proprietor and Manager, Mr. James Kiernan; Acting-Manageress, Miss A. Gordon; Musical Director, Mr. Tom Shaw; Scenic Artist, Mr. Sidney Beltram. Full license. Holding capacity: Number of persons, about 2,500; amount, £100. Stage measurements: Depth, 47ft.; width, 70ft.; proscenium,

27ft. 6in. Gas and electric light. Amount of printing required: 1,000 sheets picture printing, 500 lithos, 50,000 circulars. Usual matinée day, Saturday. Time of band rehearsal, 12 noon. Best dates: October, November, Christmas, New Year, January, and February.

### SEAFORD, Sussex.

Population, 3,355. Miles from London, 56.

**QUEEN'S HALL.**—Has dramatic license, and holds about 700. Apply, The Secretary.

Four miles from Newhaven. It is a small but growing seaside watering-place. The population is residential, consisting chiefly of well-to-do middle-class people and lodging-house keepers.

Small touring companies of first-class repute draw good houses during the season of six weeks from the middle of August onwards. Good business can also be done at Easter. Pitches are not easily obtainable for alfresco entertainments, but they are to be had by negotiation with private landowners. The place is not large enough to keep more than one troupe going each season. Circuses visit the town yearly. No portables visit.

Early closing day, Wednesday.

### SEAHAM HARBOUR, Co. Durham.

Population, 10,163. Miles from London, 275.

**NEW THEATRE ROYAL.**—Proprietor, Mr. A. C. Harrison; Manager, Mr. Harry D. Lyle; Musical Director, Mr. W. Walker; Scenic Artist, Mr. H. Collier. Double license. Holding capacity: Number of persons, 2,000. Stage measurements: Proscenium opening, 26ft.; depth, 30ft.; width, 45ft.; between flies, 30ft.; floor to grid, 42ft. Electric light. Amount of printing required: 300 sheets, 350 lithos. Matinées on Bank Holidays only. Time of band rehearsal, 5.45 p.m.

**CO-OPERATIVE HALL.**—Manager, Mr. Francis Gibson. No dramatic license. Holding capacity: Number of persons, over 500. Platform measurements: 3ft. 4in. high, 9ft. wide by 39ft. long; above the platform to ceiling, 22ft. Gas and electric light. Terms for hiring: One night, £1 5s.; two nights, £2; three nights, £2 15s.; four nights, £3 10s.; five nights, £4 5s.; six nights, £5. Piano extra, 5s. per night, or 10s. per week of six nights. Rent paid in advance. If electric light required, £2 10s. per week. Extra for animated pictures. Saturday matinées, 15s. extra.

No local fairs. Portables do not visit. Circus pitch: Farmer's Field. Apply, Mr. J. W. Dryden.

Early closing day, Wednesday. No market.

### SEDFIELD, Durham.

Population, 3,167. Miles from London, 245.

**PARISH HALL.**—Manager, Mr. John Burdon. No dramatic license. Holding capacity: Number of persons, 300; amount, £10. Stage measurements: 12ft. by 20ft. Lighted by lamps. Amount of printing required: 400 or 500 handbills. Terms for hiring: 10s. one night, 17s. 6d. two, and 7s. 6d. each succeeding. Amount of deposit required on booking: The whole amount.

**DURHAM COUNTY ASYLUM** (very large one) allow a night if a good company, and, of course, pay them. Asylum has a good hall, stage, etc.



Steeplechases, March each year, when vans can pitch on the green. Charge, 1s. a day. Early closing day, Wednesday; no market day.

### SELKIRK, Selkirk.

Population, 5,701. Miles from London, 367.

**VICTORIA HALLS** (Large and Small).—Proprietors, Selkirk Town Council; Keeper, Mr. George Murdoch. Dramatic license may be obtained, price 2s. 6d.; application forms from the Town Clerk. Holding capacity: Number of persons, Large Hall, 1,000; Small Hall, 200. Stage measurements: Large Hall, 15ft. deep, 27ft. frontage, and 13ft. 5in. high. Lighted by gas. Terms for hiring: For plays, one night, £3; each subsequent night, £1 15s. For lectures, concerts, cinematograph entertainments, first night, £2 15s.; each subsequent night, £1 10s. Amount of deposit required on booking: £1.

Local fairs: Selkirk Common Riding Festival, June 12 and 13. Site for shows, Victoria Park.

Early closing day, Thursday; market day, Wednesday.

### SETTLE, Yorks.

Population, 2,302. Miles from London, 236.

**VICTORIA HALL**.—Manager, Mr. Edmund Handby. Dramatic license. Holding capacity: Number of persons, seats 365. Proper stage, no scenery, 16ft. deep by 30ft. (wall to wall); proscenium opening, 19ft. 6in. by 14ft. Lighted by gas. Amount of printing required: 30 posters. Terms for hiring: £2 2s. per night, inclusive of all except piano. Amount of deposit required on booking: 10s.

Small comedy company or comic opera takes well here.

Early closing day, Wednesday; market day, Tuesday.

### SEVENOAKS, Kent.

Population, 8,106. Miles from London, 20.

**THE CLUB HALL**.—Manager, Mr. Percy F. Potter. Dramatic license. Holding capacity: 650; amount, £60. Proper stage. Measurements: 26ft. by 29ft. Lighted by gas. Terms for hiring: £5 5s. one night, £8 8s. two, £10 10s. three. Amount of deposit required on booking: £1 1s.

No local fairs.

Market day, every third Wednesday; early closing day, Wednesday.

### SHANKLIN, Isle of Wight.

Population, 4,533 (considerably increased during the summer). Miles from London, 88.

**INSTITUTE HALL**.—Manager, Mr. W. Portbury. Double license. Holding capacity: Number of persons, seating 500. Stage: 22ft. 6in. deep, 24ft. 6in. wide; height, 16ft.; floor raised 3ft. Gas and electric light. Amount of printing required: About 100 d.d. 200 day bills, etc. Terms for hiring: Season prices, August-September, 2 guineas; other months, £1 11s. 6d.; lighting extra. Concert season prices, August and September, £1 11s. 6d.; out of season, £1 1s. Amount of deposit required on booking: £1, if hall is taken six times in one year at any time; the rent is 30s. Grundy's patent heating and ventilating apparatus is installed, charge 3s. 6d.

Russell, billposter, Shanklin; Partridge's, High Street, booking offices.

Caretaker is entitled to charge 1s. per hour after 10.30 p.m.

The population is largely residential.

The season lasts during the months of August and September.

Early closing day, Wednesday.

### SHEERNESS, Kent.

Population, 18,179. Miles from London, 41.

**HIPPODROME**.—Proprietors, Sheerness Hippodrome Co.; General Manager, Mr. Fred Leighton; Musical Director, Mdlle. Litta Handel. Double license. Holding capacity: Number of persons, 1,500. Stage measurements: 26ft. by 52ft. Electric light. Time of band rehearsal, 1 p.m. Usual matinée day, Saturdays (but rarely). Bars no surrounding halls.

This hall has just been rebuilt. Musical comedies have done the best business.

**REYMOND'S NEW PALACE**.—Situated in High Street, Blue Town. Proprietor, Mr. Phil Raymond. Seating capacity, 600. This house is about to undergo extensive alterations, and no doubt will be renamed. Variety entertainment.

**TOWER'S HALL**.—Situated in High Street, Sheerness. Proprietor, Mr. James Tower, of Trafalgar House, Broadway, Sheerness (to whom applications for use of Hall should be addressed). Seating capacity about 500 to 700. Level floor. Suitable for concerts, lectures, balls, bioscopic entertainments, etc. Has been used on several occasions, with good results, by travelling companies—musical comedy—such as *San Toy*, and others.

**CO-OPERATIVE HALL**.—Situated in High Street, Sheerness. Proprietors, The Sheerness Co-operative Society, Limited; Managing Secretary, Mr. Collins. Seating capacity: about 500 to 600. Suitable for concerts, lectures, balls, bioscopic entertainments, etc. Has been used on several occasions by travelling companies, chiefly with musical comedy. At present it is occupied by "The Bioscope Company" (Manager, Mr. F. R. Griffiths), who have been in occupation for over twelve months.

**HIPPODROME ASSEMBLY ROOMS**.—situated in Broadway, Sheerness. General Manager, Mr. Fred Leighton. Suitable for dances, lectures, etc., etc.

The town possesses two exceptionally fine clubs, which are perhaps as good as, if not better than, any working men's clubs in the South of England. Both clubs boast a membership of from 1,500 to 2,500 each. Each club has a spacious concert hall capable of seating about 400 to 600 people, in which weekly concerts (Saturday night) are held, and for which artists are engaged. The names of the clubs are as follows:—

The Sheerness Conservative and Unionist Club. Secretary, Mr. Victor Stuart.

The Sheerness Working Men's Club and Institute. Secretary, Mr. Milford Litton.

Portables.—The town is occasionally visited by portables. Their pitch is the Recreation Ground, which adjoins the Esplanade or Sea Front. Transfield's Hippodrome was the biggest of its kind to make any lengthy stay here (about eight months). In the summer time when the town is filled with visitors these shows take well, and are also well patronised by the local population. During the summer there are always steam roundabouts, switchbacks, and their usual accompaniment on the Recreation Ground. No difficulty is encountered in obtaining a permit from the local Urban District Council, neither are their charges exorbitant. Sanger's circus makes an annual visit, and is quartered on the Recreation Ground. Pro-

proprietors of Recreation Ground, The Sheerness Urban District Council; Clerk to Council, Mr. V. H. Stallon; Offices, Trinity Road, Sheerness.

**Alfresco Concerts.**—One part of the Recreation Ground is devoted to alfresco concerts. In this portion the Council have a bandstand within an enclosure. The band performs twice weekly, usually Wednesday and Saturday evenings. On the other evenings the alfresco entertainment obtains, and also when the band has finished on the Wednesdays and Saturdays. Last year the bandstand and enclosure was occupied by Mr. Ernest Leathley's (of Nieman and Leathley) company. "The Red Lights," which consisted of five:—Messrs. Tom Mellor, Ernest Leathley, Alec Kennedy, Charles Penrose, and Miss Eva Colton.

The bandstand enclosure is furnished with chairs, and admission to the enclosure is obtained on payment for a seat within. Applications for the hire of the bandstand should be made to the Clerk to the Council, Mr. V. H. Stallon; Offices, Trinity Road, Sheerness. The bandstand and enclosure are immediately adjacent to the Esplanade. There is also a piece of land alongside the sea front, which has been used for two years by a troupe of pierrots. It is in the possession of the Admiralty. There are no conveniences, such as seats, except on the Esplanade at this point. There are the sands, on which minstrels, pierrots, etc., could perform the same as at any other seaside resort.

The population consists of the following:—Employees of the Government Dockyard, naval, military, and shopkeepers. The Dockyard employs somewhere about 2,000 men, who reside in the town. Sheerness is the headquarters of the Nore Division of the Home Fleet, so that the naval population is very considerable, inasmuch that the blue-jackets are frequently ashore when the ships are in port. The strength of the Fleet is some thousands, but this is not taken into consideration in stating the actual population. Several companies of Artillery and Royal Engineers are stationed here. The town is a growing place. There is room for enterprise. The naval population wants catering for in the entertainment line.

Early closing day, Wednesday; market day, Saturday.

Agent.—M.H.A.R.A.: A. Humphreys, Railway Hotel.

### **SHEFFIELD, Yorks.**

Population, 380,793. Miles from London, 162.

**LYCEUM THEATRE.**—Proprietors, Sheffield Lyceum Theatre, Limited; Managing Director, Mr. John Hart; Acting-Manager, Mr. J. E. B. Beaumont; Musical Director, Mr. Henry Dean; Scenic Artist, Mr. D. G. Hall. Full license. Holding capacity: Number of persons, 3,000; amount £210. Stage measurements: Depth, 29ft.; proscenium opening, 28ft. Gas and electric light. Amount of printing required, 2,000 sheets. Usual matinée day, Saturday. Time of band rehearsal, 1 p.m.

**THEATRE ROYAL.**—Proprietors, Sheffield Lyceum Theatre, Limited; Managing Director, Mr. John Hart; Acting-Manager, Mr. J. E. B. Beaumont; Musical Director, Mr. W. Butcher; Scenic Artist, Mr. D. G. Hall. Full license. Holding capacity: Number of persons, 2,600; amount, £140. Stage measurements: Depth, 33ft.; proscenium opening, 28ft. Gas and electric light. Amount of printing required, 2,000 sheets. Usual matinée day, Saturday. Time of band rehearsal, 1 p.m. This is a drama house.

**ALEXANDRA THEATRE.**—Lessees, the Alexandra Theatre Co. (Sheffield), Limited; Managing Director, Mr. W. D. Forsdike; Acting-Manager, Mr. C. W. Ramsay; Musical Director, Mr. Leonard Hinchcliffe. Fully licensed. Electric light. Time of band rehearsal, Monday, 1.30 p.m. Popular prices of admission, 4d. to 3s. Smoking is permitted in all parts of the house.

**EMPIRE THEATRE.**—Proprietors, Moss Empires, Limited; Manager, Mr. Oswald Stoll; Acting-Manager, Mr. A. D. Dunbar; Booking Circuit, Moss and Stoll; Musical Director, Mr. H. R. Gardner. Double license. Electric light. Time of band rehearsal, 2 p.m.

**CENTRAL HALL.**—Proprietors, Jasper Redfern, and Co., Limited; Managing Director, Mr. Jasper Redfern; Acting-Manager, Mr. F. Holmes. Music and dancing license. Holding capacity: Number of persons, 1,000. Small stage. Gas and electric light. Time of band rehearsal, 1 p.m. Usual matinée day, Saturday.

**THEATRE ROYAL (Attercliffe).**—Proprietors, North of England Theatres Corporation, Limited; Managing Director, Mr. Frank Macnaghten; Manager, Mr. Chris. A. Wordsworth; Booking Circuit, Macnaghten's. Dramatic license.

**THE PALACE (Attercliffe).**—Proprietor, Mr. T. Allan Edwardes; Acting-Manager, Mr. J. Lacy Lyne. Music and dancing license.

**ALBERT HALL.**—Secretary, Mr. J. W. Peace. Music and dancing license. Holding capacity: Number of persons, 1,900. Concert platform. Electric light. Terms for hiring: £17 for odd concerts. Amount of deposit required on booking: As per arrangement.

Dates of local fairs: Midsummer and Christmas.

Early closing day, Thursday; market days, Tuesday and Saturday.

Medical Officers.—A.A.: Dr. G. S. Davidson, 267, Abbeydale Road; Dr. D. G. Newton, 14, Favell Road, Brook Hill; Dr. V. Roberts, 614, Attercliffe Road, Attercliffe. A.U.: Dr. Davidson and Dr. Newton. M.H.A.R.A.: Dr. Davidson and Dr. Newton.

Agents.—M.H.A.R.A.: A. Holmes, Empire Theatre, A.U.: H. Humberstone, Three Horse Shoes Hotel, Norfolk Street.

### **RECOMMENDED APARTMENTS.**

Mrs. E. Fearnley, 122, Duchess Road.—3 bedrooms, 2 sitting-rooms; piano; bath.

Mrs. Furniss, 15, Suffolk Lane.—Sitting-room, 1 or 2 bedrooms; piano.

Mrs. Pladdy, 21, Gyre Street.

### **SHEPSHED, Leicester.**

Population, 4,928. Miles from London, 128.

**BRITISH SCHOOL HALL.**—Manager, Mr. W. Wightman. No dramatic license. Holding capacity: Number of persons, 400. No proper stage; platform would be erected. Lighted by gas. Terms for hiring, 17s. 6d. per night. Amount of deposit required on booking, 50 per cent.

Site available for portables, alfresco concerts, and circuses, Recreation ground.

### **SHEPTON MALLET, Somerset.**

Population, 5,238. Miles from London, 120.

**THE HALL** has dramatic license, and holds over 500.

There is a circus pitch in the town.

Early closing day, Wednesday; market day, Friday.



**SHERBORNE, Dorset.**

Population, 5,760. Miles from London, 118.

**ASSEMBLY ROOMS.**—Manager, Mr. A. W. Binnie-Clark. Double license. Holding capacity: Number of persons, 600. Proper stage. Lighted by gas. Terms for hiring: £2 2s. per night, in advance.

**ST. JOHN'S HALL.**—Manager, Mr. George King, Abbey Gate House. Dramatic license if required. Holding capacity: Number of persons, 200. Stage, 36ft. by 14ft. Lighted by gas. Amount of printing required: 100. Terms for hiring: 10s. to £1. Amount of deposit required on booking: 10s.

Local fair: First Monday after October 10. Early closing, Wednesday; market, Thursday and Saturday.

**SHIELDS, NORTH, Northumb.**

Population, 5,737. Miles from London, 286.

**THEATRE ROYAL.**—Proprietor, Mr. William Dodds; Manager, Mr. Stanley Rogers; Acting-Manager, Mr. Horace Lee; Musical Director, Mr. A. Baker; Scenic Artist, Mr. Alec Chisholm. Dramatic license. Holding capacity: Number of persons, 1,200; amount, £60. Stage measurements: Depth, 45ft.; width, 43ft; proscenium, 25ft. Gas and electric light. Amount of printing required: 650 d.c. sheets, 500 lithos. Usual matinee day, Saturday. Band rehearsal, 1 p.m.

**CENTRAL PALACE OF VARIETIES.**—Lessee and Manager, Mr. William Mould; Musical Director, Mr. C. V. Barton. Music and dancing license. Seating capacity, 800. Stage measurements: 22ft. opening, 12ft. deep. Gas and electric light. Band rehearsal, 1 p.m. No matinee day. Bars surrounding halls within a three-mile radius.

**ALBION ASSEMBLY ROOMS.**—Managers, Messrs. Joseph A. R. Ellis and Son. Music and dancing license. Holding capacity: Number of persons, 660. Portable stage. Gas and electric light. Terms for hiring: £2 2s. per night, and extras—lighting and attendance. Rent in advance. Electricity for cinematograph.

Early closing day, Wednesday.

Medical Officer.—A.A.: Dr. E. Bramwell, 5, Dockway Square; A.U.: The same.

Agent.—M.H.A.R.A.: J. Coffee, Gardner's Arms.

**SHIELDS, SOUTH, Durham.**

Population, 97,263. Miles from London, 269.

**THEATRE ROYAL.**—Lessees and Managers, Messrs. J. and F. Coulson; Musical Director, Mr. J. Hopper; Scenic Artist, Mr. T. H. Miller. Full license. Holding capacity: Number of persons, 1,800; amount, £80. Stage measurements: Depth, 35ft.; width, 58ft; proscenium opening, 25ft.; stage to fly floor, 19ft. Electric light. Amount of printing required: 900 sheets for walls, 600 lithos. No matinee day. Band rehearsal, 12.30 p.m. Best dates, August to Whit week.

**EMPIRE PALACE.**—Proprietors, South Shields Empire Palace, Limited; Managing Director, Mr. R. Thornton; General Manager, Mr. Frank Allen; Resident Manager, Mr. Geo. F. Thompson; Booking Circuit, Moss' Empires, Limited; Musical Director, Mr. J. Sutherland. Dramatic license. Holding capacity: Number of persons, 2,000; amount, £50. Stage measurements: Depth, 23ft.; width, 60ft.; proscenium opening, 27ft. 6in. Electric light. Band re-

hearsal, 2 p.m. No matinee day. Bars Palace, Sunderland; Tivoli, High Shields. Two performances nightly at 6.50 and 9.0.

**ROYAL ASSEMBLY HALL.**—Manager, Mr. John Wm. Ditchburn. Full license. Holding capacity: Number of persons, 2,000. Gas and electric light.

Early closing day, Wednesday; market day, Saturday.

Medical Officers.—Drs. Crisp and J. Macdonald, 7, Albion Terrace; A.U. and M.H.A.R.A., the same.

Agent.—M.H.A.R.A.: F. Wood, Mariner's Arms, Market Place.

**SHIPLEY, Yorks.**

Population, 25,573. Miles from London, 193.

**QUEEN'S PALACE OF VARIETIES.**—Proprietors, Messrs. B. Popplewell and Ralph Illingworth; Manager, Mr. R. Illingworth.

**VICTORIA HALL, Saltaire.**—Manager, Mr. William Fry. Dramatic license. Holding capacity: Number of persons, 1,200. Stage measurements: Proscenium, 23ft. wide, 20ft. high; stage, 34ft. wide, 20ft. in depth. Lighted by gas. Amount of printing required, about 50 three or four-sheet. Billposters, Sheldons, Limited. Terms for hiring, one evening £2 10s., two £4 4s., three £6, six £10 10s. Amount of deposit required on booking, £1 ls.

Saltire is in the township of Shipley: The Institute (in which the Victoria Hall is situated) serves Shipley, Windhill (one mile from hall), and Baildon (one and a half miles), the population within a radius of one and a half miles being upwards of 33,000. Saltaire passenger station is about 200 yards from the hall. Shipley (Midland) about three-quarters of a mile, and Windhill (Great Northern) one mile. Bradford is three miles distant. Persons renting the Victoria Hall should head their announcements, "Victoria Hall, Saltaire."

Early closing day, Tuesday; market day, Friday.

**SHREWSBURY, Salop.**

Population, 28,395. Miles from London, 162.

**THEATRE ROYAL.**—Proprietors, Syndicate; Business Manager and Licensee, Mr. W. C. Dornton; Musical Director, Mr. A. W. Page. Full license. Holding capacity: Number of persons, 1,000; amount, £60. Stage measurements: Width, 28ft.; depth, 30ft. Electric light. Amount of printing required: 400 sheets and 400 lithos. Usual matinee day, Saturday. Band rehearsal, 2 p.m. Best bookings of the year include Allan Wilkie's Shakespearean company, F. R. Benson's companies, *Night of the Party*, *Youngest of Three*, and musical comedies.

**MUSIC HALL.**—Manager and Secretary, Mr. V. C. L. Crump. Dramatic license. Holding capacity: Number of persons, 1,000. Platform and orchestra; no stage. Gas and electric light. Terms for hiring, £4 4s. per night.

Early closing day, Thursday; market days, Wednesday and Saturday.

Medical Officers.—A.A.: Dr. N. I. Spriggs, 26, St. John's Hill. A.U.: The same.

**SIDCUP, Kent.**

Population, 6,886. Miles from London, 8.

**PUBLIC HALL.**—Manager, Mr. Alfred E. Butterworth. Double license. Holding capacity: Number of persons, 260. Stage,



13ft. 6in. by 80ft. 6in. Lighted by gas. Terms for hiring: One night, £2 2s.; subsequent nights, £1 1s. Amount of deposit required on booking, £1 1s.

Early closing, Thursday.

### SIDMOUTH, Devon.

Population, 4,201. Miles from London, 159.

MANOR CONCERT HALL.—Apply Manager. Dramatic license.

Early closing, Thursday.

### SILVERDALE, Staffs.

Population, 7,820. Miles from London, 140.

PUBLIC HALL.—Apply Manager. Dramatic license.

Early closing, Thursday; market, Saturday.

### SITTINGBOURNE, Kent.

Population, 8,943. Miles from London, 48.

TOWN HALL.—Apply Manager. Has dramatic license.

Early closing, Wednesday. Markets, Wednesday and Friday.

### SKEGNESS, Lincs.

Population, 8,943. Miles from London, 130.

KING'S THEATRE.—Proprietor and Manager, Mr. H. Rowley. Full license. Holding capacity: Number of persons, 500; amount, £40. Stage measurements: 27ft. by 34ft.; proscenium opening, 18ft. 9in. Lighted by gas. Best dates, from July 15 to September 15.

PAVILION, THE LAWN.—Proprietor, Mr. Fred Clements.

PAVILION AND PUBLIC GARDENS.—Let for plays, etc. Apply to the Manager.

Early closing day, Wednesday; market day, Thursday.

### SKIPTON, Yorks.

Population, 11,986. Miles from London, 219.

TOWN HALL.—Proprietors, Urban District Council. Apply Manager. Dramatic license.

Early closing, Tuesday; market, Saturday.

### SLIGO, Co. Sligo.

Population, 10,862. Miles from Dublin, 135.

TOWN HALL.—Has dramatic license and holds about 600. Apply to the Secretary.

There is a fair green, the property of the Sligo Corporation, where all circuses, portables, and every other kind of travelling entertainment pitch, and in the market yard all hobby horses and auction marts put. It is surrounded by high walls, and none can gain admission except by the gates, and a very handsome sum can be realised when a charge is made at the gates. One portable visits Sligo, and can play for six months to crowded houses at prices, 3d., 6d., and 1s. If good, well-conducted portables were to visit Sligo, good business would be sure to result.

### SLOUGH, Bucks.

Population, 5,468. Miles from London, 19.

PUBLIC HALL.—Secretary, Mr. G. Young. Dramatic license. Holding capacity: Number of persons, 600. Platform. Lighted by gas. Terms for hiring, £3 8s. first night; £2 2s. after. Amount of deposit required on booking, 10s. per night.

Early closing day, Wednesday; market day, Tuesday.

### SMETHWICK, Staffs.

Population, 11,453. Miles from London, 116.

THEATRE ROYAL.—Proprietor, Mr. Charles Barnard; Manager, Mr. Edward Hewitson; Musical Director, Mr. Wilfrid Hickling; Scenic Artist, Mr. A. Whyatt. Full license. Holding capacity: Number of persons, 3,000; amount, £125 to £143. Stage measurements: 48ft. deep; 74ft. wide; proscenium opening, 30ft. Gas and electric light. Amount of printing required: 1,000 walls, 900 lithos. Time of band rehearsal, 1 p.m.

Early closing day, Wednesday.

Medical Officers.—A.A.: Dr. F. W. Sutton. The Elms, 47, Edgbaston Road. A.U.: The same.

### SOLIHULL, Warwick.

Population, 7,517. Miles from London, 122.

PUBLIC HALL.—Manager, Mr. F. G. Thompson. No dramatic license; dramatic license may be obtained. Holding capacity: Number of persons, 300; amount, £15 (estimated). Stage, width about 18ft.; depth about 14ft. Lighted by gas. Terms for hiring, £4 4s. per night (dramatic performances). Amount of deposit required on booking, whole.

There are no local fairs and no pitches for circuses or portables.

Early closing day, Wednesday; market day, Thursday.

### SOUTHAMPTON, Hants.

Population, 104,824. Miles from London, 78.

GRAND THEATRE.—Proprietors, Messrs. David Allen and Sons; Lessee and Manager, Mr. Frederick Mouillot; Resident Manager, Mr. Arthur Weston; Musical Director, Mr. Warwick Moore. Full license. Holding capacity: Number of persons, about 2,000; amount £120. Stage measurements: Depth, 36ft.; width, 28ft.; fly rails, 38ft.; grid, 50ft. Gas and electric light. Amount of printing required: Walls, 1,200 sheets; 700 d.c. windows. Usual matinée day, Saturday, 2.30 p.m. Time of band rehearsal, generally 11 a.m. Best dates from August to April. Best bookings: H. B. Irving, Ellen Terry, Forbes Robertson, Moody-Manners, George Edwardes's companies, D'Oyly Carte, and Martin Harvey.

THE HIPPODROME.—Proprietors, Messrs. Fredk. Mouillot and Walter de Frece; General Manager, Mr. J. de Frece; Manager, Mr. Harold P. Howell; Musical Director, Mr. J. Melville Gillies. Double license. Holding capacity: Number of persons, 2,000; amount, £85. Stage measurements: 57ft. wide, 24ft. deep; proscenium, 25ft. 6in. wide. Electric light. Amount of printing required, 2,000 sheets. Usual matinée days, Wednesday and Saturday. Time of band rehearsal, 3 p.m.

THE PALACE.—Proprietor, Mr. Frank Macnaghten; Manager, Mr. William Trussell; Booking Circuit, Macnaghten Vaudeville Circuit; Musical Director, Mr. Frank Reed. Gas and electric light. Time of band rehearsal, 12 noon. No matinée day.

ROYAL VICTORIA ROOMS, Portland Terrace.—Managers, Messrs. Bance, Hunt, and Giller, 67, Above Bar, Southampton. No dramatic license. Holding capacity: Large hall, number of persons, seating 500, standing room in rear; smaller rooms in the building. Portable stage, 32ft. wide, good depth; no proscenium. Hall lit by gas; electric light laid on to premises. Terms for hiring: 15 guineas a week. Amount of deposit required on booking: 25 per cent.

West Marlands suitable for and is used occasionally by circuses. Alfresco concerts are held on the Royal Pier.

Early closing day, Wednesday; market day, Friday.

Medical Officers.—A.A.: Dr. O. T. Stephenson, Saxondur, Woolston. M.H.A.R.A.: Dr. A. Graham, 23, Hanover Buildings.

Agents.—M.H.A.R.A.: W. Trussell, Palace Theatre. A.U.: Mrs. J. Liston, Sussex Hotel, above Bar.

### SOUTHBOROUGH, Kent.

Between Tonbridge and Tunbridge Wells.

**ROYAL VICTORIA HALL.**—Proprietors, Urban Council; Manager, Mr. Philip Hamner, Clerk to the Council. Double license. Holding capacity: Number of persons (seated), 630. An up-to-date stage, 40ft. wide by 25ft. deep; proscenium drop opening, 28ft. by 18ft. Foot and top lights. Lighted by gas. Terms for hiring, one night £2 2s., two £3 3s., three or more at the rate of £1 15s. each. Amount of deposit required on booking, none until day before hall used, when full amount must be paid in advance. Has some new scenery.

### SOUTHEND-ON-SEA, Essex.

Population, 28,857. Miles from London, 42.

**EMPIRE THEATRE.**—Has dramatic license and holds 1,800.

**THE KURSAAL PALACE.**—Proprietors, Southend Kursaal, Limited; Manager, Mr. P. T. J. Bacon; Musical Director, Mr. Harry Read. Dramatic and music and dancing licenses. Holding capacity: Number of persons, up to 5,000. Stage measurements: Depth, 49ft.; width, 87ft.; proscenium, 31ft. by 31ft. Electric light. Band rehearsal, 1 p.m. Usual matinee days, every week day, June to September. Bars surrounding halls within a radius of ten miles by land.

**PIER THEATRE.**—Proprietor, Mr. H. E. Angless; Manager, Mr. S. E. Angless; Musical Director, Mr. Stanley E. Angless; Scenic Artist, Mr. G. Bush. Double license. Holding capacity: Number of persons, 1,000; amount, £75. Stage measurements: Opening, 22ft.; depth, 25ft. Electric light. Amount of printing required: 800 sheets. Usual matinee days, Wednesday and Saturday. Band rehearsal, 1 p.m. Best dates, July, August, September, and October.

**VICTORIA HALL.**—Manager, Mr. Jesse Kemp. Music and dancing license. Holding capacity: Number of persons, 500; amount, £20. Permanent winter stage (September to May): Depth, 17ft.; width, 16ft.; height of proscenium opening, 12ft. Electric foot floats and arc lamps. Amount of printing required: 200 d.c., 100 d. bills and throwaways. Terms for hiring: £2 2s. night, £10 10s. weekly. Amount of deposit required on booking: £2 2s. One minute from theatre, two minutes from two stations (L.T. and S.R. and Midland), ten minutes from G.E.R. Lighted and heated by electricity.

Medical Officers.—A.A.: Dr. F. Silva Jones, Clarence House. A.U.: Dr. J. Walker, 37, High Street. M.H.A.R.A.: Dr. Jones.

Agent.—M.H.A.R.A.: H. Brown, jun., Alexander Hotel.

### RECOMMENDED APARTMENTS.

Mrs. Harry Leopold, 44, York Road.—2 sitting rooms, 4 bedrooms, 2 combined rooms; pianos; bath.

### SOUTH MOLTON, Devon.

Population, 2,848. Miles from London, 197.

**NEW ASSEMBLY ROOMS.**—Manager, Mr. William Bulled. Fully licensed. Holding capacity: Number of persons, 400 to 500. Stage measurements, 12ft. by 24ft. Lighted by gas. Terms for hiring, one day £1 1s., second day 10s. 6d. Amount of deposit required on booking, £1.

Early closing day, Wednesday; market days, Thursday and Saturday.

### SOUTHPORT, Lancs.

Population, 48,083. Miles from London, 211.

**OPERA HOUSE.**—Proprietors, The South-Opera House and Winter Gardens (1905), Limited; Manager, Mr. R. Singleton; Musical Director, Mr. W. P. Stone. Full license. Stage measurements: Proscenium height, 28ft.; width stage, wall to wall, 52ft.; opening, 27ft. 4in.; depth, 38ft.; fly-rail, 33ft. 6in. Electric light. Amount of printing required: 1,000 sheets; posting, 600 d.c.; 2,000 throwaways. Usual matinee day, Saturday, 2 p.m. Time of band rehearsal, 11 a.m.

**ALBERT HALL.**—Proprietors, The Southport Opera House and Winter Gardens, Limited; Lessees and Managers, Mr. and Mrs. Charles Parker; Acting Manager, Mr. J. H. Mertz. The Southport Musical Festival is held here. Seating capacity, about 2,500, with a large amount of standing space.

**PIER PAVILION.**—Proprietors, The Southport Pier Company, Limited; Lessee, Mr. Sam. L. Bury; Resident Manager, Mr. C. J. Bartlett-Perry; Acting Manager, Mr. John Moncur.

**CAMBRIDGE HALL.**—Manager, Mr. George Lloyd, Town Hall. Double license. Holding capacity: Number of persons, 1,400. Stage: 29ft. deep, 50ft. broad; no proscenium. Electric light. Terms for hiring: Four guineas per night, payable in advance. Madame Albani, Madame Clara Butt, Sir Charles Santley, Lady Hallé, and Kubelik have appeared here.

**TOWN HALL** (The Borough Treasurer, Town Hall).—For concerts. Seating about 400.

**FOR ALFRESCOS.**—Pier Head (sheltered) (The Pier Company). North Marine Park (The Town Clerk). The Fair Ground (on the sands)—two pitches (The Town Clerk).

Artists are also engaged to appear in the Pavilions at the Botanical Gardens, Churchtown; and at the Zoo Park.

A seaside resort on the south estuary of the River Ribble. Distance by rail from Liverpool, 18 miles; Manchester, 35 miles. Population, with the adjoining Urban township of Birkdale, about 66,000, purely residential of all grades of middle-class. In the summer months, there is a "season" of visitors from the Lancashire manufacturing towns; but throughout the year there is a regular succession of middle-class visitors from all parts, particularly in winter, as the town has a reputation as a winter resort.

Early closing day, Tuesday; market day, Wednesday.

Medical Officers.—A.A.: Dr. Philip Vickers, 25, Scarisbrick New Road. A.U.: The same. M.H.A.R.A.: Dr. W. Hall, same address.

Agents.—M.H.A.R.A.: W. Courtney, Royal Hotel. A.U.: The same.



**SPALDING, Lincs.**

Population, 9,385. Miles from London, 93.

**DRILL HALL.**—Apply the Manager. Dramatic license.

Early closing, Thursday; market, Tuesday.

**SPENNYMOOR, Durham.**

Population, 16,665. Miles from London, 257.

**CAMBRIDGE THEATRE.**—Proprietor, Mr. Hugh Robertson; Manager, Mr. David Collins; Musical Director, Mr. James Horton; Scenic Artist, Mr. Claude Seaton. Full license. Holding capacity: Number of persons, 1,500; amount, £50. Stage measurements: Proscenium opening, 20ft.; depth, 20ft.; height to fly floor, 19ft.; to grid, 30ft.; fly rail to fly rail, 30ft. Gas and electric light. Amount of printing required: 400 sheets walls, 500 lithos. Usual matinee day, Saturday. Time of band rehearsal, 1 p.m. Best bookings of the year: *Toreador*, *Two Little Vagabonds*, *A Midnight Wedding*, *Second to None*, *For Love of the Princess*, *Home, Sweet Home*, *Prodigal Parson*, *Edmund Tearle's Proof*.

**HIPPODROME.**—Proprietor, Mr. Felix Green.

A new theatre is being built, and is expected to open next autumn.

Population of immediate district is about 30,000, and is chiefly mining. It is increasing rapidly, especially in the outlying districts within a five mile radius.

No local fair. Town is not visited by portables. Site for circus pitch is obtainable on the field belonging to the Weardale Coal and Steel Company, Limited.

Early closing day, Wednesday.

Agent.—M.H.A.R.A.: J. Horn, Bridge Hotel.

**STAFFORD, Staffs.**

Population, 20,895. Miles from London, 134.

**LYCEUM THEATRE.**—Proprietor and Manager, Mr. James Elphinstone; Acting Manager, Mr. Arthur Hill; Musical Director, Mr. Albert Lloyd; Scenic Artist, Mr. George Wilde. Full license. Holding capacity: Number of persons, 800; amount, £56. Stage measurements: 30ft. deep, 20ft. wall to wall, 18ft. 6in. opening. Gas and electric light. Amount of printing required: 350 sheets wall, 300 d.c. window. Usual matinee day, Saturday. Time of band rehearsal, 1 p.m., or to suit requirements. Best bookings of the year: *Dance's*, *Macdonald's*, and *Bannister Howard's Musical Comedies*, *Benson's Shakespearean Company*, and better class of drama. About ten weeks stock each summer.

Stafford has one theatre—the Lyceum—which was erected over a century ago. It has been much improved during the lesseship of Mr. James Elphinstone, who leases from the Town Council, who own the building.

Dates of local fairs, May 14 and December 27, and annual procession first Saturday in July.

No portables of late have been located in the town. A license was recently refused to one applicant. Sites are obtainable for circuses, alfresco concerts, etc.

Population brought up to 30,000 by suburbs and adjacent villages. Residential and industrial. A steady influx of families and a new engineering works of late. Fond of good variety.

Early closing day, Wednesday; market day, Saturday.

Agent.—M.H.A.R.A.: Mrs. Harriss, White Hart Hotel.

**STAINES, Middlesex.**

Population, 6,668. Miles from London, 19.

**TOWN HALL.**—Manager, Mr. H. S. Freeman, Clerk to Council. Double license. Holding capacity: Number of persons, 500. Stage, 24ft. wide by 12ft.; 18ft. deep. Lighted by gas. Terms for hiring: One night, £2 12s. 6d. or £3. Amount of deposit required on booking, £1.

Fairs, May 11 and Sept. 19.

Early closing day, Thursday. No market day.

**STALYBRIDGE, Cheshire.**

Population, 27,673. Miles from London, 186.

**HIPPODROME AND GRAND THEATRE.** Lessee and Manager, Mr. James Fionl; Acting-Manager, Mr. Wm. A. Jackson; Musical Director, Mr. A. E. Breakwell. Dramatic license. Holding capacity: Number of persons, 1,500. Stage measurements: Depth, 45ft.; width, 62ft.; proscenium opening, 27ft. Electric light. Time of band rehearsal, 1 p.m. Usual matinee day, Tuesday, at 2.30. Twice nightly.

Local Fair (Wakes).—First Sunday after July 18.

No portables visit the town, and if they applied, it is probable they would not be granted licenses.

Alfresco Concerts.—Last season there were three troupes, all of whom did very badly.

Early closing day, Tuesday; market day, Saturday.

Medical Officers.—A.A.: Dr. G. B. Howe, Bank House, Princess Street. A.U.: The same.

Agent.—M.H.A.R.A.: G. Hilton, Commercial Hotel.

**STAMFORD, Lincoln.**

Population, 8,229. Miles from London, 92.

**CORN EXCHANGE.**—Manager, Mr. John Sykes. Dramatic license. Holding capacity: Number of persons, seats over 700. Amount: £60 has been taken on one night at ordinary prices. No proscenium. Stage is built 18ft. deep, 30ft. wide. Gas for lighting, but there is an electric plug on the premises. Terms for hiring: One night, £2 10s.; two nights, £3 15s., which includes lighting (gas), firing, and seating. Stage, 12s. 6d. extra, but small stage, 13ft. deep, is free. Amount of deposit required on booking, £1.

Pleasure fair, March 30 to April 4, inclusive, 1908. Sites are available for portables.

Early closing day, Thursday. Market day, Friday.

**STEVENAGE, Herts.**

Population, 3,957. Miles from London, 29.

**PUBLIC HALL.**—Manager, Mr. Percy N. Wurr. Double license. Holding capacity: Number of persons about 400. Open stage, 30ft. by 15ft. No proscenium. Gas. Amount of printing required, 150 sheets F. Terms for hiring: 30s. first night; £1 second; 15s. third. Amount of deposit required on booking, 10s. per night.

Early closing day, Wednesday; market day, Saturday.

**\*STIRLING, Scotland.**

Population, 18,403. Miles from London, 418.

**ARCADE THEATRE.**—Proprietors, The Crawford family; Manager, Mr. David Crawford; Acting-Manager, Mr. Geo. Begbie, 26,



Port Street, Stirling, to whom all communications should be sent. Dramatic license. Holding capacity: Number of persons, 1,200. Lighted by gas. Amount of printing required: 250 sheets of wall printing; 200 day-bills; and 100 lithos. Best dates, autumn and spring.

**THE ALBERT HALL.**—Manager, Mr. William Pearson. Double license. Holding capacity: Number of persons, 1,400. Stage: width, 42ft.; depth, 17ft.; width of drop opening, 24ft. Gas and electric light.

Market day, Thursday.

### STOCKPORT, Cheshire.

Population, 78,897. Miles from London, 178.

**THEATRE ROYAL AND OPERA HOUSE.**—Proprietor and Manager, Mr. Charles Revill; Acting-Manager, Mr. Charles Revill, Jun.; Musical Director, Mr. Wm. Pickard; Scenic Artist, Mr. Alfred Crocker. Full license. Holding capacity: Number of persons, 3,000; amount, £120 (ordinary prices). Stage measurements: Depth, 45ft.; width, 67ft.; proscenium, 28ft. Gas and electric light. Amount of printing required, 800 sheets walls, 800 lithos. Usual matinée day, Saturday. Time of band rehearsal, 12 noon.

**EMPIRE.**—Proprietors, The Stockport Empire Theatre Company, Limited; Managing Director, Mr. W. Gilmore; Acting-Manager, Mr. W. Black; Musical Director, Mr. Sam Tute. Double license. Holding capacity: Number of persons, 1,980; amount, £62. Stage measurements: 40ft. by 30ft.; proscenium, 36ft. by 32ft. Electric light. Time of band rehearsal, 11 a.m. Usual matinée day, Monday, 2.30. Bars no surrounding halls (unless in retaliation.)

Early closing day, Thursday; market days, Friday and Saturday.

Medical Officers.—A.A.: Dr. C. Barrie Taylor, Holly Bank, Edgeley, and Dr. G. Thorpe Harding, the same address.

M.H.A.R.A.: Dr. Taylor.

Agent.—M.H.A.R.A.: T. Wilson, Egerton Arms.

### STOCKTON-ON-TEES, Durham.

Population, 51,478. Miles from London, 230.

**GRAND.**—Proprietor, Mr. John Batty; Manager, Mr. Walter Batty.

**HIPPODROME.**—Proprietors, Messrs. G. and R. Nicholson; Manager, Mr. Robert Nicholson; Assistant Manager, Mr. G. Stainton.

**EXCHANGE HALL.**—Manager, Mr. T. R. Wilson, Dovecot Street. Music and dancing license. Holding capacity: Number of persons, 2,000. Platform. Electric light. Terms for hiring: £10 10s. per day, £35 per week. Amount of deposit required on booking: £1 1s.

**THE BOROUGH HALL** has seating for 800 persons, including a balcony at the extreme end, affording seats for 120. The platform is 30ft. by 12ft. This hall holds a music and dancing license. Mr. W. Pargeter is the resident caretaker.

The population of the district is entirely industrial, being employed in iron and steel works, shipbuilding, marine and other engineering.

The population may be calculated, with the addition of that of the corporate town of Thornaby (16,000), in the immediate neighbourhood. There is a splendid tramway connection running the entire length of district.

The local hirings or fairs are held on the two Wednesdays before May 13 and

November 23, when the town is visited by all classes of portables, shows, roundabouts, booths, etc., which stand in the spacious High Street, stands for which are obtainable on application to the market inspector. Sites for circus pitches, menageries, etc., are easily obtainable in various parts of the locality.

A new theatre is in course of erection, and expected to be opened in the early part of 1908.

Agent: M.H.A.R.A., J. Lacey, Unicorn Hotel.

Early closing day, Thursday; market day, Wednesday.

### STOKE-ON-TRENT.

Population, 30,458. Miles from London, 146.

**HIPPODROME.**—Proprietor, Mr. T. Allan Edwardes; General Manager, Mr. H. F. Miller; Assistant Manager, Mr. J. J. Tennant.

Early closing day, Thursday; market day, Saturday.

A.U. Medical Officers.—Dr. A. R. Moody, Richmond House, Shelton.

### STONEHAVEN, Kincardine, N.B.

Population, 4,565.

**TOWN HALL.**—Owners, Town Council; Manager, Mr. Edward Cruse. Fully licensed. Holding capacity: Number of persons, 750. Amount: £60. Stage measurements, 37ft. by 25ft. (in centre); proscenium, 22ft. in width; height, 23ft. Lighted by gas. Amount of printing required: 4-16 sheet, 20-6 sheet, 100 d.c., 200 day bills. Terms for hiring: One night, £1 15s.; two, £2 15s.; three, £3 15s.; piano extra. Amount of deposit required on booking, 10s. One night, 15s. two, and £1 for three. Any nights good for the hall but Saturday.

There are no local fairs of any importance. A field is let for circuses, etc.

Early closing day, Wednesday.

### STOURBRIDGE, Worc.

Population, 16,302. Miles from London, 125.

**ALHAMBRA THEATRE.**—Proprietress, Miss Maude Lynton. Manager, Mr. D. C. Phelps.

**TOWN HALL.**—Proprietors, Urban District Council. Dramatic license.

Early closing, Thursday; market, Friday

### STOWMARKET, Suffolk.

Population, 4,162. Miles from London, 81

**CORN EXCHANGE.**—Apply Secretary. Dramatic license.

**THE INSTITUTE.**—Apply Secretary. Dramatic license.

Early closing, Tuesday; market, Thursday.

Medical Officer: A.A., Dr. C. W. Low, Stricklands; A.U., the same.

### STRABANE, Co. Tyrone.

Population, 5,003. Miles from Dublin, 163.

**TOWN HALL.**—Managers, Strabane Urban District Council. Holding capacity: Number of persons, 500. Platform. Lighted by gas. Terms for hiring: First night, 30s.; each succeeding night, 25s. Amount of deposit required on booking, £1.

Early closing, Wednesday; market, Tuesday.

**STRATFORD-UPON-AVON.**

Population, 8,310. Miles from London, 101.

**SHAKESPEARE MEMORIAL THEATRE.**—Proprietor, Memorial Association; Managers, Charles Lowndes, Secretary; William S. Brasington, Assistant Secretary. Holding capacity: Number of persons, 850. This theatre is intended for the annual Shakespeare Festival, which is held in April and May, and lasts three weeks or more. It is only occasionally opened in the winter.

**CORN EXCHANGE.**—Secretary, Mr. J. Palmer. Double license. Holding capacity: Number of persons, about 450. Temporary stage, 22ft. by 16ft. 6in. Lighted by gas. Terms for hiring: Two guineas per night. Amount of deposit required on booking: According to the number of nights.

Stratford-on-Avon has a residential and industrial population. A number of the latter are employed at breweries. The Corporation employ a lot, and the farmers around too. There are brick and lime works, which give employment to many, and the two railways also (the Great Western and E. and W. Junction).

The great "Ox Roast" or "Mop" takes place on October 12. The "Runaway Mop" the second Friday after the 12th. One or two portable theatres visit the town during the year, and they have little difficulty in obtaining a license from the Corporation. Circus pitches are obtainable. There is a field near the East and West Junction Railway Station where most, if not all of them, stand.

Early closing day, Thursday; market day, Friday.

**STROUD, Glos.**

Population, 9,153. Miles from London, 102.

**SUBSCRIPTION ROOMS.**—Manager, Mr. H. J. Twitcheat. Fully licensed. Holding capacity: Number of persons, about 800; amount, up to about £80. Stage composed of very strong tables, 82ft. wide by fully 16ft. deep. Lighted by gas. Amount of printing required, 300 sheets. Terms for hiring: Concerts: One night, £2 16s.; two nights, £4 8s. 6d.; three nights, £6; four nights, £7 13s. 6d.; week, £10 18s. 6d.; theatricals: One night, £3 11s. 6d.; two nights, £6; three nights, £8 7s. 6d.; four nights, £10 15s. 6d.; week, £15 11s. 6d.; the above includes gas and fires. Amount of deposit required on booking, 25 per cent.

Early closing day, Thursday; market day, Friday.

**STURMINSTER, NEWTON, Dorset.**

**THE SWAN ASSEMBLY ROOM.**—Proprietor, Mr. G. Eastwood. Holding capacity: Number of persons, 300. No stage. Lighted by gas. Terms for hiring: 15s. per day; 17s. 6d. per day with anteroom. Payment in advance.

**SUDBURY, Suffolk.**

Population, 7,109. Miles from London, 58.

**VICTORIA HALL.**—Hon. Manager, Mr. W. J. Langdon, J.P. Dramatic license. Holding capacity: Number of persons, 650. Amount, various. Stage measures 19ft. deep, 35ft. wide; proscenium, 20ft. opening. Lighted by gas. Terms for hiring: 35s. per night. Amount of deposit required on booking, 10s.

For fair ground and circus pitch, apply Mr. Karl Deeks, Friars Street, Sudbury.

Early closing day, Wednesday Market day, Thursday.

**SUNBURY-ON-THAMES, Middlesex.**

**PRETORIA HALL.**—Manager, Mr. Edward Frost. Double license. Holding capacity: Number of persons, 770. Stage measurements, 16ft. deep by 22ft. wide; proscenium, 15ft. Lighted by gas.

**ASSEMBLY ROOMS.**—Apply, Manager. Dramatic license.

**SUNDERLAND, Durham.**

Population, 146,077. Miles from London, 268.

**AVENUE THEATRE.**—Proprietor, Mr. Richard Thornton; Manager, Mr. James H. Tindle; Acting Manager, Mr. Harry Trounson; Scenic Artist, Mr. Joshua Hemingway. Full license. Holding capacity: Number of persons, 3,000. Stage measurements, 48 ft. by 30 ft.; proscenium, 28 ft. opening. Electric light. Usual *matinée* day, Saturday.

**THE KING'S THEATRE.**—Proprietors, The King's Theatre, Limited; Managing Directors, Messrs. Ernest Stevens and R. C. Buchanan; Resident Manager, Mr. Harry L. Carlo; Musical Director, Mr. Robert Streets; Scenic Artist, Mr. Burt Vennimore. Full license. Holding capacity: Number of persons, 3,000. Stage measurements: 52 ft.; 36 ft. opening; 64 ft. to grid; 22 ft. under fly floor. Electric light. Amount of printing required: 2,000 sheets, 2,000 d.c., circulars, etc. Time of band rehearsal, 11 a.m. Best bookings of the year: Miss Marie Studholme, Mr. Oscar Asche and Miss Lily Brayton, *Dairymaids*, *Blue Moon*, *Tom Jones*, *Amasis*, etc.

**THEATRE ROYAL.**—Proprietor, Mr. Richard Thornton; Manager Mr. Joshua Hemingway; Musical Director, Mr. F. Lucas; Full license. Holding capacity: Number of persons, 2,500; amount, £70. Stage measurements: Opening, 28 ft. 6 in.; depth, 34 ft.; width, 54 ft. Electric light. Rehearsals: Band, 1.30 p.m.; stage, 10 o'clock. No *matinées*. Printing required: 900 sheets and 500 lithos.

**EMPIRE.**—Proprietors, The Sunderland Empire Palace, Limited; Managing Director, Mr. Richard Thornton; Acting Manager, Mr. Harry Esden; booking circuit, Moss and Stoll; Musical Director, Mr. Charles P. Loller. Double license. Holding capacity: Number of persons, 4,000. Electric light. Time of band rehearsal, 2 p.m. *Matinée* day (when played), Wednesday or Saturday.

**PALACE,** High-street West.—Lessees, United County Theatres, Limited; Resident Managers, Messrs. Alfred Browne and Syd. B. Stringer.

**PAVILION,** Sans-street.—Lessee, Mr. R. Pringle. Pictures and varieties.

**OLYMPIA,** Holmeside.—Proprietors, Messrs. Richardson Bros., Limited. Pictures, varieties, and side-shows.

**VICTORIA HALL.**—Proprietors, The Corporation of Sunderland; Resident Manager, Mr. S. Lyne. A large up-to-date hall suitable for concerts and lectures; recently enlarged and embellished. Holding capacity: Number of persons, 2,500 to 3,000. Ordinary platform. Electric light. Terms for hiring: £42 per week of six days; day from £8 8s. to £12 12s. Amount of deposit required on booking: £10 10s. In the same building are the Edward and Alexandra Halls, more adapted for smaller gatherings.

**SUBSCRIPTION LIBRARY and LECTURE HALL,** Fawcett; **PICTURE HALL** and **WHEATSHEAF HALL,** Monkwearmouth—small halls at present used for picture shows.



**WORKMEN'S HALL and MINERS' HALL,** Monkwearmouth—both suitable for concerts. Population of Sunderland is chiefly industrial. Staple industry, shipbuilding. Sunderland is the largest shipbuilding port in the world. Coal exportation is also carried out on a large scale. Roker, a district of the borough, is, however, residential, and is year by year increasing in popularity as a seaside resort. Many thousands of visitors gather here during the season.

There are no local fairs, and portables do not visit the town.

Tenting circuses usually pitch on the Rifle Volunteer Drill Ground, Garrison Field, Gill Bridge-avenue. This is the periodical stand for van-dwellers and other travelling showmen at Christmas, Easter, and Whitsuntide.

Early closing day, Wednesday; market day, Saturday.

Medical Officers.—A.A.: Dr. David E. Todd, Beech House; consulting rooms, 12 and 13, Green-terrace (tel. No. 447). A.U.: The same. M.H.A.R.A.: The same.

Agent.—M.H.A.R.A.: J. Humphrey, Red Lion Hotel, Crowtree-road. A.U.: The same.

### SURBITON, Surrey.

Population, 15,017. Miles from London, 12.

**ASSEMBLY ROOMS.**—Fully licensed. Holding capacity: Number of persons—large hall seats 650, small hall, 230. Stage measurements, 23ft. deep by 46ft. wide; opening, 23ft. Green room, three dressing rooms. Gas and electric light. Terms for hiring: Large hall, 4 guineas a night; £20 a week.

Early closing day, Wednesday. No market day.

### SUTTON COLDFIELD, Warwick.

Population, 14,264. Miles from London, 117.

**TOWN HALL.**—Manager, Mr. R. A. Reay Naden, Town Clerk. Double license. Holding capacity: Number of persons, seating 650, accommodate 800. Stage: 30ft. by 22ft., and good scenery, drop curtain, etc. Electric light. Terms for hiring: £4 17s. 6d., with allowances of 10 per cent. two nights, 15 per cent. three nights, 20 per cent. four nights, and 25 per cent. for a week or longer.

Sutton Coldfield being a holiday resort, several hundred thousands visit it yearly. Trinity Monday is a fête day. There are plenty of sites available for circuses, etc.

Early closing day, Thursday; market day, Saturday.

### SUTTON-IN-ASHFIELD, Notts.

Population, 14,862. Miles from London, 140.

**KING'S THEATRE.**—Proprietors, Mansfield, Sutton, and District Theatres, Limited; Managing Director, Captain Clayton; Acting-Manager, Mr. Leslie Austin; Musical Director, Mr. T. Renshaw; Scenic Artist, Mr. Alec Tool. Full Dramatic License. Holding capacity: Number of persons, 1,100. Amount, £55. Stage measurements, 65ft. by 35ft.; proscenium opening, 30ft. Time of band rehearsal, 5 p.m. Printing required, 600 wall, 600 lithos.

Early closing day, Wednesday; market day, Saturday.

### SUTTON, Surrey.

Population, 17,223. Miles from London, 15.

**PUBLIC HALL.**—Secretary, Mr. John E. Hind. Double license. Holding capacity: Number of persons, 566. Proper stage. Stage

measurements: 17ft. 6in. deep, 36ft. wide. Gas and electric. Terms for hiring: Dramatic performances, £5 5s. first night, £8 8s. second night, £10 10s. third night; concerts, £3 3s. per night. The whole of amount of hire must be paid in advance.

Early closing day, Wednesday; no market day.

### SWANSEA, Glam.

Population, 94,537. Miles from London, 153.

**GRAND THEATRE.**—Proprietors, Messrs. David Allen and Sons, Ltd.; Sole Lessee and Manager, Mr. E. Oswald Brooks; Acting Manager, Mr. Walter Dean; Musical Director, Mr. W. F. Huller. Full license. Holding capacity: Number of persons, 2,400; amount, £200. Electric light. Amount of printing required, 1,500 sheets, 1,000 d.c. and circulars. Usual matinée day, Saturday, at 2.45. Time of band rehearsal, 12 noon.

**STAR THEATRE.**—Lessee and Manager, Mr. Wm. Coutts. Accommodates 2,000 people. Electric light throughout the building; equipped with every modern convenience.

**EMPIRE THEATRE.**—Proprietors, Moss's Empire, Limited; Managing Director, Mr. Oswald Stoll; Acting Manager, Mr. Albert Mitchell; Assistant Manager, Mr. P. C. Rowe; Booking Circuit, Moss and Stoll; Musical Director, Mr. Thos. Tomlinson. Music and Dancing License. Electric light. Time of band rehearsal, 3 p.m. No matinée day.

**THE PALACE THEATRE.**—Lessee and Manager, Mr. Wm. Coutts. Electric light. A bioscope theatre, and accommodates 1,200 people.

Early closing day, Thursday; market day, Saturday.

Agent.—M.H.A.R.A.: A. Mitchell, Empire Theatre.

### RECOMMENDED APARTMENTS.

Mrs. M. A. Morris, 10, Dynevor Place.—Front and back sitting rooms, and several bedrooms; piano.

### SWINDON, Wilts.

Population, 45,006. Miles from London, 78.

**EMPIRE THEATRE** (late The Queen's).—Proprietors, The Wiltshire Entertainment Company, Limited. General and Business Manager, Mr. Alfred Manners. Two performances nightly. Double license. The house has been recently re-decorated. Lighted by electricity. A special feature is made of flying matinées.

**MECHANICS' INSTITUTE.**—Secretary, Mr. H. J. Southwell. Fully licensed. Holding capacity: Number of persons, 900; amount, about £40. Stage, 28ft. by 50ft. Lighted by gas; electric light for cinematograph. Terms for hiring: Two guineas one night, 31s. 6d. for more than one night. Amount of deposit required on booking: Two guineas.

Swindon's population is essentially an industrial population, the Great Western Railway Works here employing between 15,000 and 16,000 hands.

Prior to the advent of the G.W.R. Works and the mushroom growth of the town in the last decade, there were three fairs held in the Market Square and High Street, but these have now dwindled down to one, which is held annually on the second Monday after September 11. This is a pleasure fair, and also hiring fair, and is usually largely attended by agriculturists from the surrounding districts, and also by the resident population in the evening after the G.W.R. Works



are closed. It should be added that there is a small Lady Day fair, which is held on the Monday before April 5, but this is only a small one. The town is not now visited by portables, and circuses have within the last two or three years become a thing of the past.

The places available for entertainment, and which are visited at frequent intervals, are:

G.W.R. SWIMMING BATHS.—Secretary, Mr. W. Spruce. This large building is used for entertainments in the winter months, and is capable of accommodating from 1,800 to 2,000. Poole's and other popular entertainers visit here every year.

CORN EXCHANGE.—Manager and Secretary, Mr. W. H. Shepherd. Fully licensed. Holding capacity: Number of persons, 600 seated, 300 standing. Size, 110ft. by 50ft. Stage, 24ft. by 20ft. 6in. Proscenium, 20ft. 6in. by 13ft. 6in. Lighted by gas only. Terms for hiring: 2 guineas one night; 1 guinea per night after, including attendant. Amount of deposit required on booking: first night's letting. Afternoon performance, 5s. extra. This hall, situate in the extreme southern portion of the borough, nearly a mile from the other places of entertainment, is regularly visited during the winter months by cinematograph and bioscope entertainments, and also occasionally by dramatic companies. During the closing month of the year 1907 there were several bioscope entertainment companies, each visit lasting one week.

Early closing day, Wednesday; market days, Monday and Friday.

Agent.—M.H.A.R.A.: C. Kent, Riflemen's Hotel.

#### RECOMMENDED APARTMENTS.

Mrs. L. Cottrell, 1, Sonning Villas, Prospect.—2 bedrooms, 1 sitting-room; bath; piano.

#### TAIN, Ross-shire.

Population, 1,645.

TOWN HALL.—Manager, Mr. James Mackenzie, King-street. No dramatic license. Holding capacity: Number of persons, 500. There is a stage. Gas light. Terms for hiring: £1 5s., exclusive of footlights. Amount of deposit required on booking: Half-rate. The size of hall is 60ft. by 32ft., with a recess at platform end 17ft. by 7ft. The gallery projects 10ft. over the back of the hall. There is one large and one small ante-room.

No local fairs. Sites for portables, circuses, etc., can be had by applying to Mr. George Sangster, Burgh Inspector.

Early closing day, Thursday; market days, Tuesday and Friday.

#### TAMWORTH, Staffs.

Population, 7,271. Miles from London, 110.

ASSEMBLY ROOMS.—Manager, Mr. Frederick Hughes. Double license. Holding capacity: Number of persons (seating, including balcony), 500. Lighted by gas. Amount of deposit required on booking, £1.

Population, chiefly industrial (coal mines, engineering, sanitary pipe-makers, wholesale clothing, etc.). Good dramas dealing with working-class life, and pieces with plenty of music (vocal and instrumental), are appreciated here. Local Fairs are July 26 and first Monday in October. The local magistrates

generally look with disfavour upon portables, and on several occasions licenses have been refused. The recreation ground is available for circus pitches.

Early closing day, Wednesday; market day, Saturday.

#### TAUNTON, Somerset.

Population, 20,098. Miles from London, 158.

LONDON ASSEMBLY ROOMS.—Proprietor, Mr. E. H. Claridge. Dramatic license. Holding capacity: Number of persons, about 800; amount, £40 to £50. Stage measurements: 40 ft. by 22 ft.; permanent proscenium, opening 25 ft. Stage will take 18 ft. flats and 30 ft. cloths, with grid and everything complete. Gas and electric light. Amount of printing required: 500 sheets. Terms for hiring: One night, £4 4s.; two nights, 7 10s. Amount of deposit required on booking, £1.

Population is mostly industrial (shirt and collar manufacturing). Regimental depot. Occasionally visited by portables. No licensing difficulty. Sites for alfresco concerts or circus pitches obtainable.

Early closing day, Thursday; market day, Saturday.

#### TAVISTOCK, Devon.

Population, 4,728. Miles from London, 214.

TOWN HALL.—Manager, Mr. T. W. Greenfield, Bedford-square, Tavistock. Dramatic license. Holding capacity: Number of persons, 400. No proper stage. Lighted by gas. Terms for hiring: Graduated, one night 30s. No deposit required on booking.

Early closing day, Wednesday; market day, Friday.

#### TEIGNMOUTH, Devon.

Population, 8,636. Miles from London, 204.

TOWN HALL.—Proprietors, Urban District Council. Apply, Clerk of the Council. Let for concerts, etc.

ASSEMBLY ROOMS.—Manager, Mr. Geo. A. Bilton. Dramatic, music and dancing license. Holding capacity: Number of persons, between 400 and 500; amount, £35, at 3s. 2s. 1s., 6d. Depth and width of stage, 23 ft. by 33 ft.; proscenium, 23 ft. wide, 12 ft. 6 in. high. Lighted by gas. Terms for hiring: Moderate, and by arrangement, according to time of year and length of time required. Amount of deposit required on booking 20s.

Early closing day, Thursday; market day, Saturday.

#### TENBURY, Worcestershire.

Population, 4,440. Miles from London, 263.

CORN EXCHANGE.—Proprietors, Corn Exchange Co., Ltd.; Managing Director, Mr. A. Handley, Tenbury; Secretary, Mr. A. S. Mills. Has dramatic license. Holding capacity: Number of persons, 300. Circular back stage. From centre of circle to front of stage, 16ft, but stage can be built out at an extra cost of 5s. Lighted by gas. Terms for hiring: £1 3s. 6d. first night; 13s. 6d. each other night. Amount of deposit required on booking, one-half.

Early closing day, Thursday; market day, Tuesday.

**TENBY, Pembroke.**

Population, 4,440. Miles from London, 263.

**ROYAL GATE HOUSE ASSEMBLY ROOMS.**—Proprietors, The Gate House Hotel Co., Ltd. Double license. Holding capacity: Number of persons between 700 and 800. Amount according to price charged. Movable stage. Proscenium opening, 18ft.; stage, 34ft. wide, 16ft. deep; height to cross rail, 15ft. Lighted by gas. Terms for hiring, from £3 3s. per night. Amount of deposit required on booking, 21s. for each night booked. Good companies do well in summer season and fairly well in off season.

**PUBLIC HALL.**—Manager, Mr. Frank B. Mason. Music and dancing license. Holding capacity: Number of persons, 500. Amount, £20. Fit-up. Lighted by gas. Printing required for town of 5,000 inhabitants. Terms for hiring: £5 per week, or £2 per night. Amount of deposit required on booking, 20s. Not suited for plays, available for lectures, concerts, etc.

**DE VALANCE GARDENS.**—Alfresco and covered hall. Good stage and dressing-rooms. Five minutes from station. Terms from October to June from Mr. C. Chiles, C.C., High street; July to end September, Mr. Sidney James, Royal Strolling Players.

**CORONATION GARDENS.** South Cliff Street. Nice stage and dressing-rooms. Alfresco, with canvas covering, Mr. F. B. Mason.

**CORPORATION BANDSTAND,** Castle Hill. —Let to alfresco entertainers. Apply to Town Clerk.

Charter Fair (St. Margarets), July 31 to August 2 inclusive, and permission generally given to remain over Bank Holiday. Sand entertainers do well during season, July to September.

Circus Pitch, St. Johns Croft.—Terms from Town Clerk.

No portables visit the town, but Kinematograph shows do good business.

Early closing day, Wednesday; market days, Wednesday and Saturday.

**TREWESBURY, Glos.**

Population, 5,419. Miles from London, 130.

**PHILHARMONIC HALL.**—Manager, Mr. Geo. Watson. Dramatic license. Holding capacity: Number of persons, about 400. Stage depth, 17ft.; length, 32ft.; curtain, 18ft. Lighted by gas. Amount of printing required: About 200 window bills, 5 large posting stations. Terms for hiring: One night, £2 10s.; two nights, £4 10s. Amount of deposit required on booking, 20s.

**TOWN HALL.**—This hall is not used for dramatic shows or concerts.

The Pleasure Fair is held on October 10. Portables visit sometimes, but they experience considerable difficulty in obtaining a license, the Borough Council being strongly opposed to this kind of entertainment. No difficulty is experienced with regard to a circus site.

All the ground available for building purposes (that is out of floods way), is already built upon, consequently the town cannot increase in size.

Tewkesbury is an agricultural town, the local population being for the most part persons engaged in the cultivation of the land. The chief industry being a flour mill, which finds employment for about 100 men.

Early closing day, Thursday. Market day, Wednesday.

**THAME, Oxon.**

Population, 2,911. Miles from London, 49.

**TOWN HALL.**—Manager and Hall Keeper, Mr. William J. Arnold. Dramatic license. Holding capacity: Number of persons, 400; amount, £12. Stage: about 14ft. deep and 24ft. wide. Gas, foot and top light connections. Amount of printing required: About 100 sheets and odd stuff. Terms for hiring: 25s. first night, and £1 per night after if use of theatrical license required. If not, 5s. per night less. Amount of deposit required on booking: 10s.

Early closing day, Thursday; market day, Tuesday.

**THETFORD, Norfolk.**

Population, 4,613. Miles from London, 95.

**ODDFELLOWS HALL.**—Manager, Mr. Robt. Tilley. Dramatic license. Holding capacity: Number of persons, 600. Stage: 30ft. by 9ft.; can be enlarged. Lighted by gas. Terms for hiring: One night, 40s.; two nights, 65s. Amount of deposit required on booking: Half hiring.

Early closing day, Thursday; market day, Saturday.

**THIRSK, Yorks.**

Population, 3,093. Miles from London, 213.

**PUBLIC HALL.**—Manager, Honorary Secretary Thirsk Institute (Mr. A. B. Hall). No dramatic license. Holding capacity: Number of persons, 400. Stage: 25ft. by 25ft. by 14ft. high; proscenium, 15ft. wide by 11ft. high. Lighted by gas. Amount of printing required: 50 posters, 1,000 handbills. Terms for hiring: One night, 30s.; two, 50s.; three, 60s.; week, by arrangement, reduced. Amount of deposit required on booking, 10s.

Early closing day, Wednesday; market day, Monday.

**THORNBURY, Glos.**

Population, 2,597. Miles from London, 139.

**COSSHAM HALL.**—Manager, Mr. F. Williams, Clerk to the Parish Council. Dramatic license. Holding capacity: Number of persons, 300. Stage measurements: 16ft. deep, 19ft. wide; proscenium, 16ft.; Footlights. Lighted by gas. Terms for hiring, 32s. one night, 50s. two nights, 60s. three nights. Total must be paid before possession.

Early closing day, Thursday; market day, fourth Wednesday in month.

**TIPPERARY, Co. Tipperary.**

Population, 6,391. Miles from Dublin, 110.

**TOWN HALL.**—Manager, Mr. Edward Lord. Holding capacity: Number of persons, 450. Lighted by gas. Terms for hiring on application. Amount of deposit required on booking, £1.

Fairs monthly every second Tuesday. Old quarterly fairs, April 5, June 24, October 10, and Dec. 10, 1907.

Market days, Thursday and Saturday.

**TIVERTON, Devon.**

Population, 10,382. Miles from London, 179.

**DRILL HALL.**—Manager, Mr. William Masland. Dramatic license. Holding capacity: Number of persons, 1,000; amount, £50. Depth and width of stage: 26ft. by 24ft. deep; pro-



scenium measurements, 19ft. wide, 13ft. high. Amount of printing required: 12 six sheet, six 18 sheet, six 12 sheet. Terms for hiring: One night, £3; two nights, £5.

Early closing day, Thursday; market day, Tuesday.

### TODMORDEN, Lancs.

Population, 25,418. Miles from London, 203.

**TOWN HALL.**—Secretary and Licensee, Mr. H. Stansfield. Double license. Holding capacity: Number of persons, 1,200. Fit-up stage: Opening, 22ft. by 22ft.; width, 34ft.; depth, 19ft. Gas and electric light. Terms for hiring: One week, £12 15s., and 2s. 6d. each performance for firemen's attendance. Amount of deposit required on booking: £5.

**CO-OPERATIVE HALL.**—Secretary, Mr. Samuel Sutcliffe. Dramatic license.

Todmorden's population is industrial, local industries principally being cotton-spinning and weaving. There are also large iron-founders' and machinists' works.

An absurd bye-law is in force regarding the Town Hall—viz., that not more than twelve dramatic companies shall be allowed in any one year. Todmorden is a town where a permanent theatre would flourish if of moderate dimensions, and, run on business lines, would pay good interest on the capital sunk in it.

Two half-yearly fairs are held, one on Good Friday and Saturday and one on the last Thursday in September and two following days. Portables often visit the town, usually standing on the Market Ground, and no difficulty is experienced in obtaining the license. Either gas or electric light is supplied by the Corporation as desired. No all fresco concert site is available. Circuses generally pitch on the Holme Field, but as this is now being built on a difficulty in securing a suitable pitch may arise in future.

Early closing day, Tuesday; market day, Wednesday.

### TONBRIDGE, Kent.

Population, 12,736. Miles from London, 30.

**PUBLIC HALL.**—Manager, Mr. E. C. Austen. Dramatic license. No proper stage. Hall: Length, 70ft.; width, 40ft.; height, 35ft.; balcony (good) seats 120. Gas, also electric light for temporary purposes. Terms for hiring: One night, £3 3s.; two, £5 5s.; three or more, £2 2s. each. Amount of deposit required on booking, £1.

Early closing day, Wednesday; market day, Tuesday.

### TONYPANDY, Glam.

Miles from London, 180.

**THEATRE ROYAL.**—Lessees, Messrs. Carlton and Duckworth; General Manager, Mr. Sam Duckworth; Acting-Manager, Mr. Geo. W. Ventom.

**HIPPODROME.**—Proprietor, Mr. W. Thomas; Lessee and Manager, Mr. Will Stone; General Manager, Mr. E. Harper.

Agent.—M.H.A.R.A.: J. Thomas, Pandy Hotel.

### TORQUAY, Devon.

Population, 33,625. Miles from London, 215.

**THEATRE ROYAL.**—Managing Director, Mr. W. H. Mortimer; Secretary, Mr. Arthur Pearse; Manager, Mr. George Courtney. Dramatic license. Holding capacity: Number of

persons about 900. No movable stage. Can be made any size to suit. Electric light at 7d. per unit. Terms for hiring: For one show 6gs., two in one day 8gs., two days, 12gs. Amount of deposit required on booking, one-half of rent. Remarks: Hall can be darkened for matinées at a cost of 30s. No scenery of any sort.

Early closing days, Wednesday and Saturday; market day, Saturday.

Medical Officers.—A.A.: Dr. Percy H. Gardner, "Five Ways." A.U.: The same. M.H.A.R.A.: Dr. Herbert E. Dalby, The Rosary, St. Mary's Church.

### TORRINGTON, Devon.

Population, 3,456. Miles from London, 225.

**TOWN HALL.**—Proprietors, Town Council. Apply Hallkeeper. Dramatic license.

Early closing, Thursday; market, Friday.

### TOTNES, Devon.

Population, 4,035. Miles from London, 218.

**PRINCE OF WALES' THEATRE.**—Manager, Mr. R. P. Marshall. Dramatic license. Holding capacity: Number of persons, 300. Stage measurements: Depth, 15ft.; width, 12ft. 6in.; proscenium opening, 16ft. Lighted by gas. Terms for hiring: One night, £2 2s.; two nights, £3 10s. Amount of deposit required on booking, half rental.

Early closing day, Thursday; market day, Friday.

### TREDEGAR, Mon.

Population, 18,497. Miles from London, 173.

**TEMPERANCE HALL.**—Manager, Mr. Geo. Hopkin; Secretary, Mr. J. Sutton. Dramatic license. Holding capacity: Number of persons, 900; amount, £40, at 2s., 1s. 6d., 1s., and 6d. Stage: Width 29ft., depth 18ft., height from stage, 26ft. Lighted by gas. Terms for hiring: One night, £2 10s.; two nights, £4; three nights, £5 10s.; four nights, £6 15s.; five nights, £8; six nights, £9 10s.; matinée, 10s. extra; gas for foot lights, 2s. 6d. per night extra. A deposit of £1 is required for one or two nights, £2 for three or four nights, £3 for five or six nights.

Early closing day, Thursday; market day, Saturday.

### TREHARRIS, Glam.

Miles from London, 174.

**PUBLIC HALL.**—Secretary and Manager, Mr. W. A. Davis; Address, 8, Brynteg Place, Treharris. Dramatic and music and dancing licenses. Holding capacity: Number of persons, 900; amount when full, £35 to £40 at our prices. Stage measurements: 44ft. by 17ft. 6in.; proscenium opening, 21ft. 6in. Lighted by gas. Amount of printing required: 400 sheets, 300 lithos, 400 day bills. Terms for hiring: First night, £2 7s.; second night, £1 17s.; third night, £1 12s.; fourth night, £1 12s.; fifth night, £1 2s.; sixth night, £1 2s. Gas is included. Amount of deposit required on booking, 20s. Population within two miles radius, 15,000.

### TREHERBERT, Glam.

**OPERA HOUSE.**—Proprietors, Messrs. Poole; Manager, Mr. James Gunn. Stage, 48ft. by 25ft. by 20ft.

Industry is chiefly coal mining.



There are no local fairs. The town is visited by portables, pleasure fairs, circus, etc., for which two patches of ground are obtained, generally without any objection from the local council.

### TRING, Hertfordshire.

Population, 4,349. Miles from London, 32.

**VICTORIA HALL.**—Manager, Mr. E. Allison. Dramatic license. Holding capacity: Number of persons, 600. Stage, 18ft. by 20ft.; proscenium, 12ft. by 20ft. Stage can be much enlarged if required. Lighted by gas. Amount of printing required, 150 sheets. Terms for hiring, £7 10s. per week. Amount of deposit required on booking, £1 1s.

**UNITY HALL.**—Manager, Co-operative Society Limited; Mr. H. J. Walker, Secretary. Not available for dramatic performances. Holding capacity: Number of persons, 250. No proper stage. Hall, 50ft. by 24ft., including platform, 18ft. by 7ft.; two ante-rooms in addition. Lighted by gas. Terms of hiring, one night, 25s.; 20s. per night after. Amount of deposit required on booking, 20s.

Early closing day, Wednesday; market day, Friday.

### TROWBRIDGE, Wilts.

Population, 11,526. Miles from London, 97.

**TOWN HALL.**—Manager, Mr. T. S. Hill. Double license. Holding capacity: Number of persons, 800. Stage, 18ft. by 33ft.; no proscenium. Lighted by gas. Terms for hiring, £2 12s. per night. Amount of deposit required on booking, £1.

Early closing day, Wednesday; market day, Tuesday.

### TRURO, Cornwall.

Population, 11,562. Miles from London, 295.

**TRURO PUBLIC ROOMS.**—Mr. J. C. R. Crewes, Secretary. Dramatic license. Seating capacity: Number of persons, 580, but additional seats can be ordinarily placed. Depth and width of stage, 38½ft. by 18½ft. Lighted by gas. Terms for hiring: Dramatic, one night, 4 guineas; two nights, £6 10s.; and then 21s. each extra night. Concerts, etc., one night, 3 guineas; two nights, £5 5s.; 21s. for each extra night. Gas and attendance extra in either case. Amount of deposit on booking, £1.

Population residential. Whitsun Fair lasts four days, commencing on Whit Wednesday. No portable has visited Truro for many years. For circuses, two fields, one in the city and one near, can be hired.

Early closing day, Friday; market days, Wednesday and Saturday.

### TUNBRIDGE WELLS, Kent.

Population, 22,378. Miles from London, 35.

**OPERA HOUSE.**—Proprietor, Mr. Welton Dale; Manager, Mr. E. J. Gunnell; Musical Director, Mr. Leslie Lewis; Scenic Artist, Mr. Drury. Full dramatic license. Holding capacity: Number of persons, 1,500; amount, £120. Stage measurements, 46ft. deep, 50ft. wide; proscenium opening, 30ft. Gas and electric light. Amount of printing required, 500 to 600 windows, 500 walls. Usual Matinée day, Saturday. Time of band rehearsal, 11.30 a.m. Best dates, August to November, Easter and Whitsun.

Other halls available are The Great Hall, Sussex Assembly Rooms, and the Town Hall.

Early closing day, Wednesday; market day, Friday.

Medical Officers.—A.A.: Dr. J. T. Abbott, Carlingford Lodge, 23, St. John's-road. Tel. No. 346. A.U.: Dr. B. L. Thurlow, 5, Church-road.

### TUNSTALL, Staffs.

Population, 9,492. Miles from London, 150.

**TOWN HALL.**—Manager, Mr. A. T. Llewellyn, Clerk to Council. Dramatic license. Holding capacity: Number of persons, 1,100. Ordinary wooden platform, 30ft. long, 15ft. deep. Electric light. Terms for hiring: £1 15s. per night for one or two nights; £1 12s. 6d. per night for three, four, or five nights; £1 10s. per night for six nights. Full amount is required on booking.

Early closing day, Thursday; market day, Saturday.

### TWICKENHAM, Middlesex.

Population, 20,991. Miles from London, 11.

**TOWN HALL.**—Manager, Mr. H. Jason Saunders. Dramatic license. Gas and electric light. Terms for hiring: Dramatic performances (with one rehearsal on the same day), £2 12s. 6d.; second and subsequent days, £1 11s. 6d.; Concerts and Entertainments, £2 2s.; second and subsequent days, £1 11s. 6d. Amount of deposit required on booking £1 1s. The Hall is 60ft. long and 32ft. broad (exclusive of the platform, which is about 28ft. long by 14ft. deep). The Hall is licensed to seat 700 persons—500 in the body of the Hall and 200 in the Gallery. Seating accommodation is provided for about 400 and 160 respectively.

Early closing day, Wednesday.

Medical Officers.—A.A.: Dr. A. H. Rideal, Poplar Lodge, Richmond-road; Dr. W. O. Bedford, 1, Richmond Bridge Mansions.

### TYLDESLEY, Lancashire.

Population, 14,843. Miles from London, 200.

**THEATRE ROYAL.**—Proprietors, Messrs. Brierley, German, and Brierley; Manager, Mr. W. W. Brierley; Acting Manager, Mr. W. German; Musical Directress, Madame Johnson; Scenic Artist, Mr. Will Jones. License—restricted dramatic. Holding capacity: Number of persons, about 1,300. Dimensions of stage, 44ft. by 32ft.; height to fly rail, 20ft.; from stage to grid, 40ft.; proscenium opening, 24ft. Lighted by gas. Amount of printing required, 500 wall printing, 500 lithos. Usual matinee day, Saturday. Time of band rehearsal, 5 p.m.

**MINERS' HALL.**—Situated in the centre of town; cars passing continually; excellent Hall for Vaudeville, and especially Kinematograph Shows. Capable of seating 600 people. This Hall may be engaged through Mr. Chas. Hy. Ely.

Principal industries: Coal mining, cotton spinning, weaving, ironworks. Local Fair commencing Friday before the last Sunday in September. Circus Pitches: Excellent ground for that purpose. Alfresco Concerts: Permission may be obtained from the Council to use the enclosed plot of land in the park. Portables do not visit the town.

Early closing day, Wednesday.

### TYNEMOUTH, North.

Population, 51,366. Miles from London, 287.

**PALACE BY THE SEA AND GARDENS.**—Proprietor, Mr. J. H. Graham; Manager, Mr. Lindon Travers; Musical Director, Mr. W. A.

Crosse. Double license. Holding capacity: Number of persons, 2,500; amount, prices vary, usual 6d. and 1s.; Sunday (grand) concerts, £200 at extra charges. Stage measurements: 30ft. by 22ft.; depth, 40ft. Electric light. Time of band rehearsal, 1.30 p.m. Usual matinee days, Wednesday and Saturday. The surrounding halls which it bars, North Shields, South Shields, Whitley, and all halls within six miles. Remarks: Open Christmas, New Year, Easter, and from Whit Sunday to first week in October.

Early closing day, Wednesday.

### ULVERSTON, Lancs.

Population, 10,064. Miles from London, 256.

VICTORIA HALL.—Apply Manager. Dramatic license.

DRILL HALL.—Apply Hallkeeper. Dramatic license.

### UTTOXETER.

TOWN HALL.—Proprietors, Urban District Council. Apply Hallkeeper. Has dramatic license.

Early closing, Friday; market, Thursday.

### UXBRIDGE, Middx.

Population, 8,585. Miles from London, 16.

TOWN HALL.—Proprietor, Mr. Sidney Fagnidge. Licensed for music, dancing, and stage plays. Holding capacity: Number of persons, 391. Stage for travelling fit up company. Measurements: 36ft. by 24ft. by 14ft. 6in. high. Electrically lighted, by gas with footlight. Terms for hiring: £2 12s. 6d. first night, £1 11s. 6d. subsequent. Bioscope entertainments are booked.

Population between residential and industrial. Saturday night very busy town.

Local Fair.—Fairly large. Held September 29th.

Portables often visit Uxbridge, no difficulty being experienced in getting license. Pitch for portables, Marshall's Field, opposite railway station. Proprietor, W. Marshall, Railway Hotel, Uxbridge.

Circus Pitches (two). 1, Swan and Bottle Meadow. Proprietor, Swan and Bottle Inn, Uxbridge; 2, Johnson's Field; Messrs. Johnson and Duck, dairymen, Uxbridge.

Early closing day, Wednesday; market day, Thursday.

### VENTNOR, Isle of Wight.

Population, 5,866. Miles from London, 90.

GRAND PAVILION.—Manager, Mr. W. E. Briddon. Double license. Holding capacity: Number of persons, 800; amount, £40 to £50. Stage measurements: 19ft. deep by 26ft. wide; 18ft. drop curtain space. Electric light; also gas in reserve. Amount of printing required: Two 18-sheet, two 12-sheet, ten 6-sheet, 150 lithos and d.c. bills, 300 circulars (to distribute by post), 2,000 throwaways, 25 "to-night" slips. Terms for hiring: £3 3s. one night; £5 5s. two. Amount of deposit required on booking, £1 1s.

TOWN HALL (formerly Undercliff Assembly Rooms).—Manager, Town Clerk, Ventnor. Double license. Holding capacity: Number of persons, 450. Electric light and gas. The hall is seated for 450 persons, and measures 64ft. by 34ft., and 29ft. high. The stage 25ft. wide at the front, 18ft. deep from front to back (and can be increased to 22ft. by

movable staging provided) and 17½ft. high. Toplights and footlights (electric) are provided and can be fixed when required. Scale of charges for dramatic and operatic performances, stage plays, dioramas, concerts, entertainments, etc., one night, £1 11s. 6d.; for each night after the first, £1 1s. (These charges include only the dressing rooms on both sides of the stage and the store room and kitchen under same.) One-third of rent must be paid on booking.

### WADEBRIDGE, Cornwall.

Population, 2,186. Miles for London, 235.

TOWN HALL.—Secretary, Mr. Richard Eustace. Dramatic license. Holding capacity: Number of persons, 600. Stage, 36ft. wide. 19ft. deep. Lighted by gas. Amount of printing required depends on booking. Terms for hiring: First, £1 11s. 6d.; second, £1 1s.; third, 15s. 6d.; fourth, 10s.; plus gas, etc. Amount of deposit required on booking, £1. Two retiring rooms, lavatories, etc.

Early closing day, Wednesday; market days, Tuesday and Friday.

### WAKEFIELD, Yorks.

Population, 41,413. Miles from London, 175.

OPERA HOUSE. Westgate, Wakefield.—Proprietors, Messrs. Sherwood and Co.

HIPPODROME.—Proprietor, Mr. Alfred Selwyn; Manager, Mr. Sydney Toltree; Booking Circuit, Selwyn's. Music and dancing license. Time of band rehearsal: 12 noon. Surrounding halls barred in accordance with the Arbitrator's award.

CORN EXCHANGE.—Manager, Mr. Harry Hughes. Dramatic and music and dancing licenses. Holding capacity: Number of persons, 650 to 750. Depth and width of stage: 44ft. by 22ft.; 24ft. opening; 15ft. 6in. head lights. Lighted by gas. Terms for hiring, £15 weekly. Amount of deposit required on booking, £3.

UNITY HALL.—Manager, Mr. Bedford. Holding capacity: Number of persons, 1,200 to 1,400. Stage length, 30ft. 6ins.; width, 13ft. 6ins. Electric light. Terms for hiring, £3 3s. per night. Amount of deposit required on booking, £5 per week.

The city is both residential and industrial. The principal industries are worsted and woolen cloth manufacturing and worsted spinners, and there are large engineering works and wire rope works, etc. In the immediate vicinity of the city there are several large collieries. Dates of fairs held here are July 4 and 5 and November 11 and 12 (statue hirings). The circus pitch here is generally the Manor Field, Teale Street.

Agent.—M.H.A.R.A.: A. Ratcliffe, Inns of Court Hotel.

Early closing day, Wednesday; market days, Wednesday and Friday.

Medical Officers.—A.A.: Dr. H. Brine Blunt; Linden Villas, Westfield Road, M.H.A.R.A.; Dr. W. S. Wade, 32, York Street.

### RECOMMENDED APARTMENTS.

Mrs. Wright, 18, York Street.—1 sitting-room, 2 bedrooms.

### WALLINGFORD, Berks.

Population, 2,508. Miles from London, 51.

CORN EXCHANGE.—Secretary, Mr. Francis E. Hedges. No dramatic license. Stage: 21ft. 6in. by 19ft. (no proscenium). Lighted



by gas. Amount of deposit required on booking, £1. The building comprises a hall 90ft. by 30ft., of which 29ft. are occupied by a stage and dressing rooms, a gallery capable of seating 70 persons, a ticket office or cloak room, and 2 lavatories. Scale of Charges.—Hire of the building, with fixed stage, etc.: First day, £2; second and subsequent days, £1 15s. Hire of the building without stage and dressing rooms: First day, £1 10s.; second and subsequent days, £1 5s. Gas, according to consumption, at 5s. 6d. per 1,000 feet. The charges include heating, caretaker's fees, the preparation and subsequent re-arrangement of the building, the use of 200 chairs (in addition to the fixed seats in the gallery). Except during market hours (between 12 and 3) on Fridays, the Exchange can be hired on any week day for secular purposes.

**TOWN HALL.**—Hall Keeper, Mr. George Cheney. No dramatic license. Holding capacity: Number of persons, 200 (about). No stage. Lighted by gas. Terms for hiring: The whole building not exceeding three hours (each additional hour 2s.), 10s. Large hall only not exceeding three hours (each additional hour, 2s.), 10s. N.B.—The permission of the Mayor must in all cases be obtained previously to engagement. Amount of deposit required on booking: Half amount of total fees. Early closing day, Wednesday. Market day, Friday. Many large villages near.

### WALMER, Deal, Kent.

Population, 5,614. Miles from London, 81.

**GLOBE THEATRE.**—Depôt, Royal Marines. Proprietors, The Admiralty; Manager, Mr. J. Simpson; Acting Manager, Mr. R. J. Carpenter; Musical Director, Mr. Vernon. Licensed under the Army Act. Holding capacity: Number of persons, 750. Amount, £27 10s. Stage width, 44ft.; depth, 23ft.; proscenium opening, 22ft. Lighted by gas. Amount of printing required: 220 d.c. sheets. No matinée. Time of band rehearsal, 2 p.m. This theatre is situated in the barracks at the R.M. depôt.

### WALSALL, Staffs. 1912

Population, 86,430. Miles from London, 120.

#### GRAND THEATRE.

**HIS MAJESTY'S THEATRE.**—Proprietors, The Walsall Theatres Co., Ltd.; Joint Management, Moss's Empires, Ltd., and Walsall Theatres Co., Ltd.; Secretary and Manager, Mr. W. H. Westwood. Bookings arranged by Moss's Empires, Ltd. Band rehearsal, 12 noon. Early closing day, Thursday; market days, Tuesday and Saturday.

Medical Officer.—A.A.: Dr. J. Scott Wilson, 44, Bradford Street.

Agent.—M.H.A.R.A.: W. H. Westwood, His Majesty's Theatre.

### WALTON-ON-NAZE, Essex.

Population, 2,014. Miles from London, 72.

**KING'S THEATRE.**—Proprietors, A Limited Co.; Manager and Musical Director, Mr. H. Padfield. Full dramatic license. Holding capacity: Number of persons, 600 to 700. Amount, £30. Stage measurements: Proscenium opening, 28ft.; width of stage, 44ft.; depth, 32ft.; flats up to 40ft. Lighted by gas. Arranging for electric light. Amount of printing required: 8-18 sheets, 6-12 ditto, 12-6 ditto, 60 d.c. lithos, 250 circulars for post, 2,000 throwaways. Best dates: Bank Holidays and from June to September.

### WALTON-ON-THAMES, Surrey.

Population, 10,329. Miles from London, 17.

**PUBLIC HALL.**—Apply Secretary. Dramatic license.

Early closing, Thursday.

### WARE, Herts.

Population, 5,573. Miles from London, 22.

**TOWN HALL AND ASSEMBLY ROOMS.**—Manager, Mr. G. F. Dobson. Has dramatic license. Depth and width of platform, 11ft. by 30ft. Lighted by gas. The terms of hire to theatrical companies on tour, where scenery is brought into the hall, are: Charge for one night, £2 4s. 6d.; charge for two nights, £3 17s.; charge for three nights, £4 19s. 6d.; and £1 2s. 6d. per night in addition after three nights. Where there is no scenery the charges are as follows: Charge for one night, £1 12s. 6d.; charge for two nights, £2 15s.; charge for three nights, £3 10s. 6d.; and £1 2s. 6d. per night in addition after three nights. Special arrangements for more than one week's hire. The whole charge must be paid before admission is given to the hall. Deposit on booking, 10s. Length of hall is 60ft., and width 30ft. Additional rooms can be hired in the building if required.

Early closing day, Thursday; market day, Tuesday.

### WAREHAM, Dorset.

Population, 2,003. Miles from London, 124.

**ODDFELLOWS' HALL.**—Apply the Hall Keeper. Dramatic or music and dancing license can be obtained at short notice. Holding capacity: Number of persons about 400. Stage, 12ft. deep, 26ft. wide. Lighted by gas. Terms for hiring: 25s. first night; 20s. each night after. Amount of deposit required on booking, two thirds of the amount of hiring.

Early closing day, Wednesday; market day, Thursday.

### WARMINSTER, Wilts.

Population, 5,547. Miles from London, 105.

**ATHENÆUM HALL.**—Secretary and Manager, T. J. Rushton. Holding capacity: Number of persons, 500; amount, £25, at popular prices. Stage measurements: 18ft. by 32ft. 6in. Lighted by gas. Amount of printing required: Five 18-sheets, eight 6-sheets, 100 d.c., 100 day bills. Terms for hiring: First night, £2; succeeding nights, £1 5s. each inclusive; over three nights, special arrangements. Amount of deposit required on booking: One night, 10s.; longer period, £1. There are two good dressing-rooms adjoining the stage, with modern lavatory arrangements.

Warmminster's population is residential, industrial, and agricultural. Chief industries: Sawmills, ironfoundries, breweries, and a shirt factory (the latter employing 100 hands, mostly women).

Fair field adjoining main road, from the railway station, and close to the town. Used for circus pitches, shows, roundabouts, etc.

Annual fairs, April 22 and October 26 and 27. The April fair is not usually considered a pleasure fair. The October fair, which is held on the following Monday should the 26th fall on a Saturday, is rather large, and all kinds of shows, roundabouts, etc., are allowed to



pitch in the Market Place and High Street at a small toll.

Alfresco Concerts.—A site might be obtained at certain seasons of the year.

Early closing day, Wednesday; market day, Saturday.

### WARRINGTON, Lancs.

Population, 64,242. Miles from London, 182.

ROYAL COURT THEATRE.—Proprietors and Managers, Messrs. Johnson and Potter; Acting Manager, Mr. Fred. J. Reece; Musical Director, Mr. J. Wilde. Full dramatic license. Holding capacity: Number of persons, 1,800. Stage measurements: 30ft. deep by 50ft. wide; proscenium opening, 24ft. 9in.; height, 22ft. Gas and electric light. Time of band rehearsal, 1 p.m.

ROYAL THEATRE OF VARIETIES.—Proprietors and Managers, Messrs. Johnson and Potter; Acting Manager, Mr. Jack Waters; Booking Circuit, Mr. Fred. Willmot's; Musical Director, Mr. J. Bennett. Full dramatic license. Holding capacity: Number of persons, 1,200. Gas and electric light. Time of band rehearsal, 2 p.m. Usual matinée day, Thursday.

PALACE AND HIPPODROME.—Managing Director, Mr. Frank Macnaghten; Manager, Mr. G. D. Bradbury.

PARR HALL.—Secretary, Town Clerk, Warrington. Double license. Holding capacity: Number of persons, 1,200. Stage: Depth, 25ft.; width of stage, 48ft. 6in.; opening, 24ft. Gas and electric light. Terms for hiring, £22 10s. per week; proscenium, £2 5s. extra. Amount of deposit required on booking, 10 per cent.

Within easy access of Manchester and Liverpool, Warrington—described as the town of many industries—has many advantages, for it can boast of a steady period of good trade extending over many years. The population may be described mainly as an industrial one, and the chief staple industries are iron, wire drawing, tanning, gas stove engineers, and cotton. There are several good residential districts, including Padgate, Stockton Heath, and Malton. Regarding the catering for admirers of the Thespian art, the Town Council have ever been ready to acquiesce for the welfare of the community, and little difficulty has ever been experienced in securing full dramatic licenses. Circus pitches can be obtained at Wilderspool Causeway and a more central position in Arpley. Fairs are held twice a year, March and November.

Early closing day, Thursday; market days, Wednesday and Saturday.

Agent.—M.H.A.R.A.: John Lasker, Hop Pole Hotel.

### WARWICK, Warwickshire.

Population, 11,889. Miles from London, 99.

CORN EXCHANGE.—Apply the Manager. Dramatic license.

Early closing, Thursday; market, Saturday.

### WATFORD, Herts.

Population, 29,327. Miles from London, 17.

CLARENDON HALL.—Secretary, Mr. H. Morten Turner; Assistant Secretary, Mr. G. T. Fletcher. Double license. Holding capacity: Number of persons, about 1,200; amount, about £50 to £70. Stage: 36ft. (can be extended to 52ft.) by 24ft. Gas in hall. Electricity for power or lighting stage if

necessary. Terms for hiring: One night, £4 14s., including gas; two, £8 7s.; three, £10 19s. Amount of deposit required on booking: One guinea for one night. Remarks: The hall is the only large hall in the neighbourhood.

CORN EXCHANGE.—Secretary, Mr. H. Morten Turner; Assistant Secretary, Mr. G. T. Fletcher. Dramatic license. Holding capacity: Number of persons, about 400. No proper stage; built to suit each tenant. Electric light. Terms for hiring: One day, £2 2s.; two, £3 12s., etc. Amount of deposit required on booking, 10s. per day.

ST. JAMES' PARISH HALL.—Has dramatic license.

CLAY HILL, BUSHEY, MISSION HALL.—Has dramatic license.

Early closing day, Wednesday; market day, Tuesday.

### WEDNESBURY, Staffs.

Population, 26,554. Miles from London, 136.

THEATRE ROYAL.—Proprietor, Mr. Harry Battersby; Acting-Manager, Mr. T. Kuner; Musical Director, Mr. Haydn James. Full dramatic license. Holding capacity: Number of persons, 1,400. Stage measurements: Depth, 27ft., 45ft. wide; proscenium opening, 23ft. Gas and electric light. Amount of printing required, 550 walls, 550 lithos. Time of band rehearsal, 1 p.m.

TOWN HALL.—Manager, Mr. W. R. Taylor. Double license. Holding capacity: Number of persons, about 1,000. Stage can be enlarged from 14ft. deep only, in centre 21ft. long, to 16ft. deep, 32ft. long. Will then take a 20ft. proscenium. Electric light. Terms for hiring: £10 12s. for a week.

Early closing day, Thursday; market day, Friday.

### WELLINGBOROUGH, Northants

Population, 18,412. Miles from London, 65.

EXCHANGE THEATRE.—Manager, Mr. Jas. Wm. Bellamy. Dramatic license. Holding capacity: Number of persons, 800; amount, £50. Gas light. Amount of printing required, 400 sheets. Amount of deposit required on booking, £2 2s.

CENTRAL HALL.—Manager, Mr. P. O. James. No dramatic license. Holding capacity: Number of persons, 350. Small stage, 12ft. by 8ft. Lighted by gas. Terms for hiring: 15s. per night.

Wellingborough is an educational centre, and the population is residential and industrial (chiefly boots and shoes). There are a number of thriving small towns and villages within a few miles, including Rushden, which double the population.

Fairs are held Easter week, Whit week, and the chief, October 29.

The town is very seldom visited by portables. No difficulty is experienced in obtaining license. Fairs, circuses, portables, etc., have a very central situation in Victoria Grounds, let by Mr. J. W. Pasilow, Volunteer Inn, Midland Road.

Early closing day, Thursday; market day, Wednesday.

### WELLINGTON, Salop.

Population, 6,283. Miles from London, 151.

TOWN HALL.—Manager, Mr. Alfred Miles. Dramatic license. Holding capacity: Number of persons, about 600. Permanent stage, 21ft.

by 11ft.; extension, 34ft. by 8ft. Lighted by gas, 3s. 6d. per thousand extra. Terms for hiring: One night, £2 2s.; two nights, £3 3s. Amount of deposit required on booking, £1. Early closing day, Friday; market day, Thursday.

### WELLINGTON, Somerset.

Population, 7,283. Miles from London, 160.

**TOWN HALL.**—Manager, Mr. Wm. Burridge. Dramatic, music and dancing licenses. Holding capacity: Number of persons, 700. Stage: Depth, 15ft.; width, 27ft.; no proscenium. Gas light. The town must be billed and posted well, and an advertisement should be inserted in the "Wellington Weekly News." Terms for hiring: Plays and dramatic entertainments, 52s. 6d. a night inclusive; concerts and other entertainments, from 30s. a night inclusive. Amount of deposit required on booking, 10s. per each day booked.

Wellington is a busy manufacturing and market town, the centre of a large agricultural district of about 15,000 inhabitants. Good companies do well.

Early closing day, Friday; market day, Thursday.

### WELSHPOOL, Mon.

Population, 6,112. Miles from London, 182.

**ASSEMBLY ROOMS.**—Licensee and Manager, T. Ellidge. Dramatic license. Holding capacity: Number of persons, 450. Hiring: One night, 42s.; two nights, £3 10s.; three nights, £5 5s. Stage 20ft. square; stage extension removable, 7s. 6d. Size of hall, 72ft. by 36ft. by 22ft. high. Lighted by gas. Amount of deposit required on booking, 10s.

Early closing day, Thursday; market day, Monday.

### WEST BROMWICH, Staffs.

Population, 65,627. Miles from London, 134.

**THEATRE ROYAL.**—Proprietor, Mr. Harding Thomas; Manager, Mr. Richard Nightingale; Musical Director, Mr. A. W. Heath; Scenic Artist, Mr. J. Creswick. Double license. Holding capacity: Number of persons, 1,500. Amount, £65. Stage: Depth, 33ft.; width, 40ft.; fly floor, 21ft.; grid, 40ft.; width between fly rails, 36ft.; proscenium opening, 22ft. Nine dressing-rooms. Gas and electric light. Amount of printing required: 600 sheets for walls, 600 window lithos. Usual Matinée day, Saturday. Time of band rehearsal, 2.30. Best dates: Christmas, Easter, Whitsuntide, and August Bank Holiday.

**TOWN HALL.**—Manager, Mr. Thomas Hudson; Borough Treasurer, West Bromwich. No dramatic license. Holding capacity: Number of persons, 1,400. No proper stage. Orchestra: 28ft. long and 25ft. wide. Gas and electric light. Terms for hiring: Hire of hall, with three ante-rooms, for dramatic performances, £6 6s. per day. Amount of deposit required on booking, 25 per cent.

Early closing day, Wednesday; market day, Saturday.

Medical Officer.—A.A.: Dr. J. H. H. Mauley. 20, New-street. Tel. No. 32.

Agent.—M.H.A.R.A.: Bonas, Oddfellows Arms.

### WEST CALDER, Edinburgh.

Population, 4,000. Miles from London, 384.

**PEOPLE'S HALL.**—Manager, Mr. John H. Thomson. Full dramatic license. Holding capacity: Number of persons, 1,400; amount,

£60. Proper stage, with all accessories; width, 44ft.; depth, 22ft.; height, 22ft.; proscenium opening, 18ft. by 14ft. Lighted by gas (incandescent). Amount of printing required: 250 daybills, 150 sheets for walls, 50 lithos. Terms for hiring: Sharing terms, as per agreement. Population of district, 10,000. Situate on the main line between Edinburgh and Glasgow. Good two-night town.

Early closing day, Thursday.

### WEST KIRBY, Cheshire.

Population, 5,419. Miles from London, 201.

**PUBLIC HALL.**—Manager, Mr. J. H. Wild. Dramatic and music and dancing licenses. Holding capacity: Number of persons, 1,200. Depth of stage, 18ft.; width, 40ft.; stage opening, 24ft. Gas and electric light. Terms for hiring, £3 3s. per night. Amount of deposit required on booking, half.

**TOWN HALL.**—Apply, Surveyor. Let for concerts, etc.

**TYNWALD HALL.**—Managers, Messrs. Banks and Cooke. Music and dancing license only. Holding capacity: Number of persons, 320. No stage. Electric light. Terms for hiring: 35s. per night, less 10 per cent. for two or more nights. Amount of deposit required on booking, 10 per cent. Kinematograph apparatus not allowed.

### WEST MALLING, Kent.

**THE PUBLIC HALL.**—Secretary, Mr. Joseph J. Alexander. Double license. Holding capacity: Number of persons, 250. Stage, 24ft. 2in. wide; 11ft. 8in. deep. Lighted by gas. Amount of printing required, 100 bills for town and neighbourhood. Terms for hiring, 30s. per night, wholly payable at time of engagement. Piano and scenery can be had for 15s. per night extra.

### WESTON-SUPER-MARE.

Population, 19,048. Miles from London, 138.

**KNIGHTSTONE PAVILION AND OPERA HOUSE** (established 1901).—Proprietors, Urban District Council; Manager, Mr. W. Payne. Dramatic license. Holding capacity: Number of persons, 1,500. Stage measurements: depth, 28ft.; width, 32ft.; proscenium opening, 24 ft. Electric light. Amount of printing required: 500 sheets. Terms of hiring: Terms sharing. Has stock scenery.

**GRAND PIER PAVILION.**—Manager, Mr. J. H. Stevenson. Dramatic license.

**VICTORIA HALL.**—Manager, Mr. E. W. Sully. Dramatic license.

**ASSEMBLY ROOMS.**—Manager, Mr. J. Forth. Dramatic license.

**TOWN HALL.**—Hallkeeper, Mr. F. Allen. Weston-super-Mare is a popular and fashionable seaside resort. Population is more than doubled during the season in July and August by visitors, not reckoning countless day trippers.

For alfresco pitches on the sands and on Marine Parade troupe proprietors should apply to Mr. S. C. Smith, Town Clerk, U.D.C. Weston-super-Mare. Rent varies from £1 10s. to £4 per week.

Circus proprietors should apply to Mr. F. Blackmore, proprietor of Recreation Grounds, "Sherwood," St. Joseph's Road.

Early closing, Thursday; carnivals in August and November.



**WEST STANLEY, Durham.**

**THEATRE ROYAL.**—Proprietors, The Stanley Theatre Company, Limited; Managing Director, Mr. Mark H. Linton; Acting Manager, Mr. James Kelly; Musical Director, Mr. J. F. Macdonald. Full dramatic license. Holding capacity: Number of persons, 2,600. Amount £80. Stage measurements: Proscenium opening, 26ft. 6in.; proscenium to back wall, 34ft.; wall to wall, 34ft. Lighted by gas. Amount of printing required, 700 sheets, 500 lithos. Usual Matinée day, Saturday. Time of band rehearsal, 2 p.m.

**THE VICTORIA MUSIC-HALL.**—Proprietor, Mr. T. Rowe; Manager, Mr. Henry E. Kauffman; Musical Director, Mr. F. Stokoe. Double license. Holding capacity: Number of persons, 900. Amount, £40. Stage can take 18 wings and flats; 24 cloths. Lighted by gas. Time of band rehearsal, 2 p.m. Usual Matinée day, Saturday, at 2.30.

The site of an up-to-date variety theatre has been secured by Messrs. Purvis and Snell. It is in the centre of the town, and building operations will be started early in the New Year. The bookings are in the hands of Mr. H. E. Kauffman.

Medical Officers.—A.A.: Dr. E. G. D. Benson. Stanley House; Dr. W. A. Benson, Shields Row Hall. A.U.: The same.

**WETHERBY, Yorks.**

Population, 2,212. Miles from London, 195

**TOWN HALL.**—Manager, Mr. J. D. Tiplady. Licensed for dramatic purposes for not more than twenty performances a year. Dimensions of hall: 50ft. by 30ft. 6in., and 20ft. high. Dimensions of permanent stage: About 24ft. by 8ft. 4in. by 1ft. 10in. high. Dimensions of the extension to stage: About 30ft. by 6ft. 2in. by 1ft. 10in. Lighted by gas. Terms for hiring, including gas and cleaning: 25s. one day, £2 two days, and afterwards 10s. for each additional day. An extra charge of 5s. will be made for use of the extension to stage. Amount of deposit required on booking: 10s.

**WEXFORD, Ireland.**

Population, 11,500. Miles from Dublin, 31.

**THEATRE ROYAL.**—Proprietor and Manager, Mr. E. P. Ronan. Seating accommodation, 1,000. Usual Matinée day, Saturday.

Wexford is an industrial centre, chiefly ironworks, producing agricultural machinery and bicycles, hat factory, pipe factory, hosiery, etc., also a distillery. Nearest town to Rossare Pier, the new route to Fishguard, and shortest to London and Wales.

Market days, Wednesday and Saturday.

**WEYBRIDGE, Surrey.**

Population, 5,329. Miles from London, 19.

**HOLSTEIN HALL.**—Manager, Mr. Edward Cocks, High Street, Weybridge. Full dramatic license. Holding capacity: Number of persons, about 800. Stage, 17ft. 9ins. deep; opening, 27ft (can be reduced); no scenery. Gas and electric light. Amount of printing required, about 300 sheets, D.C.'s, 6 sheets up to 24 sheets. Terms for hiring, £4 4s. per night. Amount of deposit required on booking, 25 per cent. Light operas and drama most popular.

Early closing day, Thursday; market days, Tuesday and Friday.

**WEYMOUTH, Dorset.**

Population, 19,843. Miles from London, 146.

**ROYAL JUBILEE HALL AND OPERA HOUSE.**—Lessee and Manager, Mr. Henry J. Nobbs; Musical Director, Mr. C. Hutchings; Scenic Artist, Mr. William D. Hobbs. Full dramatic license. Holding capacity: Number of persons, 1,500; amount, £70. Depth and width of proscenium, opening 25ft., depth 16ft.; stage measurements, 34ft. deep, 28ft. wide. Gas and electric light. Amount of printing required: 600 sheets pictorial for posting, 400 d.c. window lithos, 50 d.c. letterpress bills, 100 circulars, 50 date slips, all to be properly headed and dated. Usual Matinée day, Wednesday and Saturday. Time of band rehearsal, 5 p.m. Best dates, August to November, January, February, March, April.

Early closing day: Wednesday.

Medical Officers.—A.A.: Dr. W. B. Barclay. St. Winning, Alexandra Road; and Municipal Offices: Dr. T. A. Walker, 16, Belvidere. Tel. No. 0,461. A.U.: The same.

**WHITBY, Yorks.**

Population, 11,755. Miles from London, 247.

**WATERLOO THEATRE.**—Lessee and Manager, Mr. Julian Bainbridge.

**SPA THEATRE.**—Lessee and Manager, Mr. W. Payne Seddon.

**TEMPERANCE HALL.**—Manager, Mr. Geo. Gray. No dramatic license. Holding capacity: Number of persons, 1,000. Platform, 25ft. by 16ft. Gas and electric light. Terms for hiring: One day, £2 10s.; £9 per week; amount of deposit required on booking, £2.

Market, Saturday.

**WHITCHURCH, Salop.**

Population, 5,221. Miles from London, 171.

**TOWN HALL.**—Manager, Mr. A. Clayton. Dramatic license. Holding capacity: Number of persons, 600. Depth and width of stage, and proscenium measurements: 24ft. by 18ft.; height above stage, 20ft. Lighted by gas (charged as per meter). Amount of printing required: 300 d.c. Terms for hiring theatrical and operatic companies: For one day, £2 6s. 6d.; if engaged for more than one day, for every day after the first day, £1 6s. Dimensions of hall: 60ft. by 40ft.

Early closing day, Wednesday; market day, Friday.

**WHITEHAVEN, Cumberland.**

Population, 19,324. Miles from London, 304.

**THEATRE ROYAL.**—Proprietor, Mr. Joseph Clark; Manager, Mr. Fred L. Clark; Musical Director, Mr. Jesse Dexter. Full dramatic license. Holding capacity: Number of persons, 1,000; amount, £53. Stage measurements: 20ft. deep, 35ft. wide; proscenium, 19ft. Lighted by gas. Amount of printing required: 300 sheets posting, 400 lithos. Usual Matinée day, Saturday. Time of band rehearsal, Drama, 3 p.m.; musical, 3 p.m. Best bookings of the year: *The Belle of Mayfair*, Oct. 31; *The Silver King*, Nov. 4; *Rollicking Rory*, Jan. 20; *The Girl from Kays*, *The Dairymaids*, *Raffles*, etc., etc.

**ODDFELLOWS' HALL.**—Agent, C. J. Nesbitt, 50, Church Street. No dramatic license. Holding capacity: Number of persons, seats about 750, but will easily hold 1,000. Plat-



form: 21ft. by 8ft. or 10ft. 6in. Electric light. Terms for hiring: One night, 25s.; two, 47s.; three, 66s.; six, 124s. Amount of deposit required on booking: One-third.

Early closing day, Friday; market day, Thursday.

Medical Officer.—A.A.: Dr. J. H. Dickson. 72, Lowther Street.

### WHITSTABLE, Kent.

Population, 7,086. Miles from London, 58.

**ASSEMBLY ROOMS THEATRE.**—Manager, Mr. Robt. B. Reeves. Double license. Holding capacity; Number of persons, 450; amount, £15 to £25, according to prices charged. Stage measurements: 30ft. wide; 17ft. deep; proscenium, 17ft. 6in. wide; 12ft. high. Lighted by gas. Terms for hiring: One night, £2 2s.; longer by arrangement. Amount of deposit required on booking: £1. Has scenery: One act drop and street scene, garden scene, landscape scene, interior scene.

Whitstable has a very fair share of visitors during its season, but these in fine weather seem mainly to patronise alfresco entertainments. There is ample scope for two alfresco parties, and one of these enjoys the patronage of the Local Improvement Committee. During the winter months the hall does well during short engagements. Wednesday is the closing day for the shopkeepers, and that evening and Saturday form the most likely for a full house. Variety entertainments are as a rule much better patronised than dramatic. A good circus or collection of side shows always secures success. Several good sites are available.

### WICK, Caithness-shire

Population, 2,778. Miles from London, 755.

**RIFLE DRILL HALL.**—Manager, Mr. D. W. Milligan. Holding capacity: Number of persons, 800; amount, £35. Platform only. Lighted by gas. Terms for hiring: 80s. per night; gas extra. Amount of deposit required on booking: 21s. Best night, Wednesday.

**TEMPERANCE HALL.**—Manager, Mr. William Corner. No dramatic license. Stage measurements: 38ft. by 9ft. Gas light. Terms for hiring: On application.

Early closing day, Wednesday; market day, Friday.

### WIDNES, Lancs.

Population, 28,580. Miles from London, 189.

**ALEXANDRA THEATRE.**—Proprietor, Mr. James Kiddie. Manager, Mr. Thos. Swinton. Musical Director, Mr. Bert Harding. Scenic Artist, Mr. James Greenhalgh. Full dramatic license. Holding capacity: Number of persons, 2,000. Amount, 47s. Stage measurements, 40ft. deep by 60ft. wide, 24ft. opening. Lighted throughout with electricity. Amount of printing required: 600 d.c. for walls, and 600 d.c. for windows. Usual matinée day, Saturdays for pantomimes only. Time of band rehearsal, 1 o'clock Monday. Best season, August to Christmas.

**DRILL HALL.**—Manager, Mr. E. O'Brien. Double license. Holding capacity: Number of persons, 1,000. Platform, 8 yards by 4 yards. Lighted by gas. Terms for hiring: £12 12s. for week. Amount of deposit required on booking, one-third.

Early closing, Thursday; market, Saturday.

### WIGAN, Lancs.

Population, 60,764. Miles from London, 194.

**ROYAL COURT THEATRE.**—Proprietors, The Wigan Entertainments Co.; Managers, Messrs. Worswick; Musical Director, Mr. W. Benson. Full dramatic license. Holding capacity: Number of persons, 2,300. Amount, £100. Stage measurements: 27 ft. opening, 60 ft. wide, and 45 ft. deep. Gas and electric light. Amount of printing required: 2,000 for walls, 700 for windows. Time of band rehearsal, 1 p.m.

**GRAND HIPPODROME.**—Proprietors, The Wigan Entertainments Co.; Managers, Messrs. Worswick; Musical Director, J. T. Baldwin. Restricted dramatic and music license. Holding capacity: Number of persons, 2,500. Amount, £100. Stage measurements: Proscenium opening, 36 ft.; width of stage, 80 ft.; depth, 35 ft. Gas and electric light. Time of band rehearsal, 11 a.m. Usual matinée day, Monday, at 2.30. Bars surrounding halls within seven miles.

Early closing, Wednesday; market day, Friday.

Medical officers.—A.A.: Dr. C. M. Brady, Sandeville; Dr. E. H. Monks, Regent House. A. U.: Dr. Brady, M.H.A.R.A.: Dr. Monks.

Agent.—M.H.A.R.A.: H. Speakman, Ship Hotel.

### WILMSLOW, Cheshire.

Population, 7,361. Miles from London, 177.

**PUBLIC HALL.**—Manager, Mr. Sam D. Walton. No dramatic license. Holding capacity: Number of persons, 400. Lighted by gas. Terms on application.

Early closing, Wednesday; no market day.

### WIMBORNE, Dorsetshire.

Population, 3,696. Miles from London, 113.

**VICTORIA HALL.**—Manager, Mr. Alfred Andrews. Double license. Holding capacity: Number of persons, 450 to 600. Platform: 36ft. by 14ft.; can be extended. Lighted by gas. Terms for hiring: £2 2s. per night; balcony, £2 10s. Amount of deposit required on booking: 10s.

Ticket seller: Mr. Tilsed, Printer, High Street. Bill Poster: Mr. Day, Grove Road.

Early closing day, Wednesday; market days, Tuesday and Friday.

### WINCHESTER, Hants.

Population, 20,929. Miles from London, 66.

**GUILDHALL.**—Proprietors, The Mayor and Corporation of Winchester. Apply to Mr. F. A. Grant, Hall Keeper, Guildhall, Winchester. Dramatic and music and dancing license. Holding capacity: Number of persons, 800. Stage: 30ft. square. Electric light. Bill Posting Company, St. Peter's Street, Winchester. Terms for hiring: Evening, £4 5s.; morning, or afternoon and evening same day, £5 5s.; two nights, £7; three nights, £9 5s.; four nights, £11 10s.; five nights, £13 15s.; six nights, £15; matinée when hall is let for more than one day (no lights), £1 1s.; ditto (with lights), £1 11s. 6d. Amount of deposit required on booking: £1 1s.

Early closing day, Thursday; market day, Saturday.

**WINCHMORE HILL, LONDON, N.**

**THE INSTITUTE.**—Manager, Vicar of Winchmore Hill. Double license. Holding capacity: Number of persons, 603. Stage: 24ft. by 14ft. Lighted by gas. Terms of hiring: £3 3s., including cloak and dressing rooms. Amount of deposit required on booking: Half fees.

**WINDERMERE, Westmoreland.**

Population, 2,379. Miles from London, 258.

**THE INSTITUTE.**—Apply Manager. Dramatic license.

**ALBERT HALL.**—Apply Manager. Let for concerts, etc.

Market, Thursday.

**WINDSOR, Berks.**

Population, 14,130. Miles from London, 25.

**THEATRE ROYAL.**—Proprietors, Jasper Redfern and Co., Limited; Managing Director, Mr. Jasper Redfern; Acting Manager, Mr. J. Bull. Double license. Holding capacity: Number of persons, 1,250. Full stage. Gas and electric light. Time of band rehearsal, 1 p.m. No matinée day.

**ROYAL ALBERT INSTITUTE.**—Manager, Mr. E. H. Lewis (Secretary). Fully licensed. Holding capacity: Number of persons, 500. Small stage. Electric light. Terms for hiring: £2 10s. per evening. Amount of deposit required on booking: Full fee.

Early closing day, Wednesday; market day, Saturday.

Agent.—M.H.A.R.A.: F. Groves, Adam and Eve Hotel.

**WINSFORD, Cheshire.**

Population, 10,382. Miles from London, 65.

**TOWN HALL.**—Manager, Mr. William Dunn. Dramatic license. Holding capacity: Number of persons, 550; amount, £15. Platform only. Width, 26ft.; depth, 16ft. Lighted by gas. Terms for hiring: 25s. per day, with a reduction for a week. Amount of deposit required on booking: 10s. per day.

Hall situated in centre of a long, straggling town, and within half a mile from Cheshire Lines and North-Western Railway stations.

**DRILL HALL.**—Manager, Mr. W. H. Williams, 36, High Street. Dramatic license. Holding capacity: Number of persons, 1,200; amount, £60. Stage: 19ft. deep, 50ft. wide; proscenium opening, 24ft. by 16ft. high. Lighted by gas. Amount of printing required: 300 to 500 sheets. Terms for hiring: Share.

Early closing day, Wednesday; no market day.

**WISBECH, Cambridgeshire.**

Population, 9,831. Miles from London, 95.

**SELWYN THEATRE.**—Proprietor, Mr. C. Gates; Manageress, Mrs. C. Gates; Acting Manager, Mr. F. Rowe; Musical Director, Mr. G. Miller. Dramatic license. Holding capacity: Number of persons, 800; amount, £70. Stage measurements: 29ft. deep, 39ft. wide; proscenium opening, 20ft.; 16ft. to grid. Lighted by gas. Amount of printing required: 250 walls, 250 lithos, 200 circulars. Usual matinée days, Wednesday and Saturday. Time of band rehearsal, about 4 p.m. Best season, September to April.

**CORN EXCHANGE.**—Manager, Mr. C. Gates. No dramatic license. Holding capacity: Number of persons, 1,000. No proper stage. Length of hall, 108ft. by 49ft. 3in. Lighted by gas. Terms for hiring: £1 5s. per day, exclusive of gas, etc. Amount of deposit required on booking, 10s.

**PUBLIC HALL.**—Manager, Mr. G. Fisher. Fully licensed. Holding capacity: Number of persons, 950. Stage measurements: 25ft. deep by 26ft. wide. Lighted by gas. Terms for hiring: £1 5s. per night. Amount of deposit required on booking, £1 1s.

**THE INSTITUTE HALL.**—The hall of the Working Men's Institute is also frequently used for entertainments, and is of convenient size, holding about 400.

Population mainly industrial. There are extensive timber yards, sawing, planing, and crosscutting mills, steam mills for flour-grinding, etc. A corn-dressing machine factory, printing works, breweries, roperies, etc., are among the existing industries. Portables do not visit the town. Circus pitches are obtainable in a private field very near to the town and just off one of the main entrances.

Local fairs.—Pleasure fairs only: One day in September (third Wednesday), known as the "Statute," and one week in March, known as the "Mart."

Early closing, Wednesday; market, Saturday.

**WISHAW, Lanarkshire.**

**TOWN HALL.**—Manager, Mr. John Ferguson. Fully licensed. Stage, 44ft. by 26ft., fitted with scenery and side-wings. Two dressing-rooms. Lighted by gas; electric light can be had. Terms for hiring: One night, £2 10s; for Saturday, £3; for the week, £8. Charges include gas. Piano can be hired. A deposit of £1 must be paid on booking.

**WOKING, Surrey.**

Population, 16,244. Miles from London, 24.

**PUBLIC HALL.**—Manager, Mr. Joseph Lewis. Double license. Holding capacity: Number of persons, 600. Amount: According to prices charged. Stage measurements: Height to battens, 14ft; depth, 19ft.; width, 26ft. Gas and electric light. Amount of printing required: About 300 to 400 d.c. Terms for hiring: £3 3s. per night. Amount deposit required on booking, £1. Booking office, Public Hall. Private advertising stations and boards can be had by arrangement with the Manager.

Early closing, Wednesday. No market day.

**WOLVERHAMPTON, Staffs.**

Population, 94,187. Miles from London, 123.

**GRAND THEATRE.**—Lessees, Mr. E. H. Bull and Mr. Milton Bode; Resident Manager, Mr. W. J. Andrews; Musical Director, Mr. C. E. Trevor. Full license. Holding capacity: number of persons, 2,550; amount, £120 at cheap prices—viz., 4d., 6d., 9d., 1s., 2s., 3s.; £200 if prices 6d., 1s., 2s., 3s. Stage measurements: 40ft. deep by 70ft. wide; proscenium, 36ft. opening. Gas and electric light. Amount of printing required: 1,200 sheets for walls, 800 lithos for windows. Usual matinée day, Saturday, at 2.15. Time of band rehearsal, 1 p.m.



**NEW THEATRE ROYAL.**—Proprietors, Wolverhampton Empire Palace Co., Limited; Manager, Mr. Charles Barnard; Acting Manager, Mr. H. Pease; Musical Director, Mr. W. Bradshaw. Double license. Holding capacity: Number of persons, about 2,500; amount, £100 (about). Stage measurements: Depth, 30ft.; by 50ft. wide; proscenium opening, 28ft. Electric light and gas. Amount of printing required: 1,600 sheets pictorial for posting, 400 d.c. lithos for windows. Usual matinée day, Saturday. Time of band rehearsal, 2 p.m.

**EMPIRE.**—Proprietors, Wolverhampton Empire Palace Co., Limited; Managing Director, Mr. Walter De Frece; Resident Manager, Mr. Frank Weston; Booking circuit, De Frece circuit; Musical Director, Mr. Thomas Gray. Music and dancing license. Holding capacity: Number of persons, 2,700. Depth of stage, 30ft.; width of stage, 50ft.; proscenium opening, 30ft. Electric light. Time of band rehearsal, 1 p.m. No matinée day. Bars no surrounding halls.

**AGRICULTURAL HALL.**—Secretary, Mr. William E. Barnett. Seating accommodation for 1,750 persons. Suitable for concerts and other entertainments.

**DRILL HALL.**—Secretary, Mr. F. Walton, 26, Lichfield-street. Seating accommodation for 3,000 persons. Let for concerts, etc.

Population chiefly industrial. Annual fair held three days in Whit week, on Market ground, hired from the Corporation, and travelling shows allowed.

Annual floral fête held second week in July for three days, in the West Park, belonging to the Corporation.

No sites for *al fresco* concerts; circuses have not visited the town for a long time.

Early closing, Thursday; market, Wednesday.

Medical Officers.—A.A.: Dr. C. A. Newnham, 41, Waterloo-road South. M.H.A.R.A.: Dr. E. C. Muspratt, 4, Salop-street.

Agent.—M.H.A.R.A.: C. Rogers, Queen's Hotel. A.U.: The same.

### WOOLWICH, Kent.

Population, about 100,000. Miles from London, 10.

**ROYAL ARTILLERY THEATRE.**—Holds 1,600. Licensed under the Army Act. Apply the Manager.

**BARNARD'S THEATRE ROYAL.**—Proprietor, Mr. Samuel Barnard.

**HIVEMORE** (late Grand Theatre).—Proprietor, Mr. Walter Gibbons. Two houses a night. Variety. Rehearsal, 1 p.m.

**ROYAL ASSEMBLY ROOMS.**—Temporary dramatic license can be obtained. Apply Manager.

Early closing, Thursday.

Agent.—M.H.A.R.A.: A. M. Harper, Director General Hotel elec.

10 d.c.  
sual

### WORCESTER, Worcester.

Population, 46,624. Miles from London, 120.

**ROYAL AND PALACE OF VARIETIES.**—Proprietor, Mr. Arthur Carlton; Manager, Mr. F. Lewards; Musical Director, Mr. J. W. Austin; Scenic Artist, Mr. Harry Griffith. Full double license. Holding capacity: Number of persons, 1,600; amount, £100. Stage measurements: Depth, 47ft.; width, 60ft.; proscenium

opening, 27ft. Gas and electric light. Amount of printing required: 800 sheets walls, 500 lithos. Usual matinée days, Wednesdays and Saturdays. Time of band rehearsal, 1 p.m. Best bookings of the year: Moody Manners, Sir John Hare, Martin Harvey, D'Oyly Carte.

**PUBLIC HALL.**—Manager, Mr. William Jones. Full dramatic license. Holding capacity: Number of persons, 900. Stage, 23ft. by 13ft., but extension added if required, 12ft. by 32ft. Electric light. Amount of printing required: 800 sheets. Terms for hiring: £12 10s. per week; matinée, 10s. extra each. Amount of deposit required on booking, £5.

The population is industrial, the principal trades being porcelain, gloves, leather, boots and shoes, and sauce. There is, of course, a considerable rural population, which is drawn into the city from the surrounding country, when events of special interest occur.

Worcester's Hop Fair is held on September 19. It is chiefly a business gathering, and there are only a few gingerbread stalls and one or two show booths on the amusement side. The real pleasure fair is in the summer, when there are a number of shows, roundabouts, etc., on Pitchcroft, the racecourse. The fair is always held at the time of the summer races, so there is no definite date. There is no difficulty in obtaining licenses for portables, and there is ample room on Pitchcroft for any number of circuses.

Early closing, Thursday. Market, Saturday.

Medical Officer.—A.A.: Dr. T. P. Gostling, 39, Foregate Street.

Agent.—M.H.A.R.A.: Thomas Lawson, Ewe and Lamb Hotel. A.U.: The same.

### RECOMMENDED APARTMENTS.

Mrs. Guard, Gritton House, 49, Chestnut Street.—2 front bedrooms and sitting-room; piano; baths.

Mrs. George, Elgin Lodge, 37, Arboretum Road.—1 sitting-room, 1 front combined room, 1 double-bedded room, 2 single bedrooms; piano; bathroom.

### WORKINGTON, Cumberland.

Population, 26,139. Miles from London, 306.

**THEATRE ROYAL** (Washington Street).—Proprietor, Executors of the late Mr. Smith; Lessee and Manager, Mr. J. Mac. Restricted, music and dancing license. Holding capacity: Number of persons, 800; amount, about £25. Gas light. Usual matinée day, Saturdays.

**PUBLIC HALL.**—Manager, Mr. Edmund Burrow. No dramatic license. Holding capacity: Number of persons, 600 to 800. Stage: 35ft. by 22ft. Lighted by gas. Terms for hiring: One night, £1 13s. 6d.; two nights, £2 16s. Amount of deposit required on booking, 50 per cent.

### WORKSOP, Notts.

Population, 16,112. Miles from London, 146.

**CRITERION THEATRE.**—Proprietor and Manager, Mr. S. Goodman; Musical Director, Mr. Drakefield; Scenic Artist, Mr. Taylor. Double license. Holding capacity: Number of persons, 700; amount, £60. Stage measurements: 23ft. deep, 30ft. wide; opening, 18ft., capable of taking 18ft. wings. Lighted by gas. Electric light after July next. Amount of printing required: 300 sheets, 150 lithos,



5,000 circulars. Matinée day, Saturday, if any. Theatre is open only Thursday, Friday, and Saturday each week.

Early closing day, Thursday; market day, Wednesday.

### WORTHING, Sussex.

Population, 20,015. Miles from London, 61.

**THEATRE ROYAL.**—Proprietor and Manager, Carl Adolf Seebold; Musical Director, Mr. Edmund Petersin; Stage Manager, Mr. M. Spurgeon. Full double license. Holding capacity: Number of persons, 800 to 900; amount, £60. Proscenium opening, 32ft.; height to grid, 31ft.; width between fly rails, 32ft.; stage depth to footlights, 30ft.; from side to side, 52ft.; cloth, 30ft. by 24ft.; wings, 18ft. Electric light. Amount of printing required: 9 eighteen-sheets, 6 twelve-sheets, 20 six-sheets, 250 d.c. or lithos, 1,000 circulars, postcards, handbills, etc. Time of band rehearsals, 3 p.m., Mondays and Thursdays.

#### PIER PAVILION.

Early closing day, Wednesday; market day, Saturday.

Medical Officers.—A.A.: Dr. H. F. Hyde, Riversdale, Shelley Road; Dr. E. Le M. Spurgeon, New College. A.U.: Dr. Hyde.

### RECOMMENDED APARTMENTS.

Ivy Cottage, Gordon Road.—1 sitting-room, 2 bedrooms, 1 combined room; piano.

### WREXHAM, Denbigh.

Population, 14,966. Miles from London, 201.

**EMPIRE MUSIC HALL.**—Proprietor, Mr. J. J. Scott; Manager, Mr. C. W. Collings.

**PUBLIC HALL.**—Manager, Mr. T. Robbins, accountant and estate agent. Fully licensed. Holding capacity: Number of persons, 1,200; amount, £60. Large stage, 36ft. wide; 26ft. deep; full fit up. Lighted by gas (electric light can be installed). Good billing pays. Terms for hiring: According to use. Amount of deposit required on booking, £1 ls. The hall will shortly be altered and redecorated.

Local Fair (pleasure).—April, lasts fortnight.

No portables visit the town, but there should not be any difficulty in obtaining license.

There are several sites available for all-fresco concerts and circus pitches.

Population, largely industrial, 80,000, within three miles.

Early closing day, Friday; market day, Thursday and Saturday.

Agent.—M.H.A.R.A.: J. J. Scott; Empire Palace.

### YEADON, Yorks.

Population, 7,059. Miles from London, 197.

**THEATRE ROYAL.**—Capable of holding 400 to 500.

**TOWN HALL** (accommodation, 1,200) and **TEMPERANCE HALL** (accommodation, 700 to 800), also licensed for stage plays.

Industry: Woollen cloth manufacture and dyeing.

Date of Annual Fair or Feast: first Sunday and three following days after August 16.

Portables rarely visit the town. Pitches are obtainable for circuses, etc.; the principal being a large open space known as Albert Square (formerly Penny Fool Hill).

### YEOVIL, Somerset.

Population, 17,537. Miles from London, 124

**PRINCES STREET ASSEMBLY ROOMS.**—Manager, Mr. Frank J. Sutton. Fully licensed. Holding capacity: Number of persons, 800. Stage: 32ft. by 32ft.; proscenium and drop scene, stage door for scenery; proscenium opening, 24ft. wide by 16ft. high. Lighted by gas. Cost of posting the town, £1 2s. 6d. Terms for hiring: One night, 2½ guineas; two nights, 2 guineas; three nights, 1½ guineas. Dressing-rooms complete. Gas and firing inclusive. Reduction for longer period. Amount of deposit required on booking, one guinea.

Portables occasionally visit the town.

Population chiefly industrial, engaged in the glove factories.

Concerts are held at Sidney Gardens by permission of the Town Council.

Circus pitches are always obtainable.

Fairs, June and November, two days nearest dates to 16th and 17th in each month. A circus visits the town about once a year; portables once in five years.

Early closing, Thursday; market day, Friday.

Medical Officer.—A.A.: Dr. C. J. Marsh, Penn Hill. A.U.: The same.

### YNISHIR, Glam.

Population, 5,730. (Of surrounding district 19,000).

**WORKMEN'S HALL.**—Licensed for dramatic performances. Apply: The Secretary.

Early closing, Thursday; market day, Saturday.

### YORK, Yorks.

Population, 77,914. Miles from London, 191.

**THEATRE ROYAL.**—Proprietor, Messrs. Waddington and Sons; General Manager, Mr. H. J. Dacre; Musical Director, Mr. G. Brown; Scenic Artist, Mr. R. Barron. Dramatic license. Holding capacity: Number of persons, seating 2,500; amount £160. Stage measurements: Depth, 28ft. by 30ft. Gas and electric light. Amount of printing required: 600 sheets for the walls, 700 lithos for windows, and 500 circulars to post. Usual matinée day, Saturday, commencing at 2.15. Time of band rehearsal, 1 p.m.

#### GRAND OPERA HOUSE AND EMPIRE.

Proprietors, The Grand Opera House (Yorks) Limited; Managing Director, Mr. William Peacock; Acting Manager, Mr. Sidney Branks. Musical Director, Mr. Fred. Kell. Restricted license. Holding capacity: Number of persons, 1,800; amount, £130, at popular prices. Stage measurements: 38ft. deep, 62ft. wide; proscenium opening, 30ft.; between fly rails, 42ft.; to underside fly, floor, 21ft. Electric light. Amount of printing required: 800 sheets for walls and 400 d.c. Time of band rehearsal, 1 p.m.

**VICTORIA HALL.**—Manager, Mr. John Ezzard. Dramatic license. Holding capacity: Number of persons, 800. Large platform. Lighted by gas. Terms for hiring: £7 10s. per week, six days; one night, £1 15s., gas included. Amount of deposit required on booking: For one week, £3 10s.

**EXHIBITION BUILDINGS.** (Large and Small Halls).—Mr. Geo. Kirby, Curator. Music and dancing license; dramatic license may be secured. Holding capacity: Number of persons, 3,000 Large Hall, taking £100 to £300 or

more; 500 Small Hall, taking £50 to £100 per week, according to prices and attendances. Platform only, 25ft. wide, 50ft. deep, with orchestra seating behind for 200 performers. Gas and electric light. Amount of printing required: 25 18-sheet, 100 three-sheet posters, 500 window bills. Terms for hiring: Large Hall, £30 per week, inclusive lighting; Small Hall, £10 per week. Amount of deposit required on booking: One-fourth amount or rent.

Local fairs: Whit week and Martinmas week.

Alfresco concerts are held in the Museum Gardens. Hon. Sec., Mr. C. E. Elmhirst.

Early closing day, Wednesday; market day, Saturday.

Medical Officers.—A.A.: Dr. C. W. Botwood, 74, Micklegate, Tel. No. 0436; Dr. J. H. Gestling, 28, Stonegate; Dr. N. L. Hood, Castle-gate House. A.U.: The same. M.H.A.R.A.: Dr. Hood.

Agent.—M.H.A.R.A.: A. Gretton, Castle Hotel.

#### RECOMMENDED APARTMENTS.

Mrs. S. J. Plant, Prospect House, De Grey Terrace.—2 sitting-rooms, 3 bedrooms; piano.

*The Apartments recommended in THE STAGE PROVINCIAL GUIDE have been vouched for by two or more artists recently occupying them.*



# THE GERMAN THEATRES.

ULL LIST OF THEATRES IN GERMANY WITH THEIR RESPECTIVE MANAGERS.

## BERLIN.

DIE KOENIGL. SCHAUSPIELE (Opernhaus, Schauspielhaus, Neues Kgl. Operntheater), General-Intendant, His Excellency Georg von Hülsen. Office: N.W. 7, Dorotheen-Strasse 2.

APOLLO-THEATER, S.W. 48, Friedrich-Strasse 218, Rudolf Schier.

BERLINER THEATER, S.W. 68, Charlotten-Strasse 90-92. Messrs. Meinhard and Bernauer.

BERLINER PRATER-THEATER (Bürgerliches Schauspielhaus), N., Kastanien-Allee 7-9. Arthur Rannow.

BERNHARD ROSE-THEATER, O., Grosse Frankfurter-Strasse 132. Bernhard Rose.

CASINO-THEATER, N. 64, Lothringer-Strasse 37. Hans Berg.

CENTRAL-THEATER, S.W., Alte Jakob-Strasse 30-32. José Ferenczy.

CONCORDIA-THEATER, Brunnen-Strasse 154. E. Dase.

DEUTSCHES THEATER, N.W.—Schumann-Str. 13a. Max Reinhardt.

KAMMERSPIELE DES DEUTSCHEN THEATERS, N.W., Schumann-Strasse 14. Max Reinhardt.

FRIEDRICH - WILHELMSTAEDTISCHES SCHAUSPIELHAUS, Chaussee-Strasse 30-31. Oskar Wagner.

GEBRUEDER HERRNFELD - THEATER, S. 14, Kommandanten-Strasse 57. Anton Herrnfeld.

HEBBEL-THEATER, Königgrätzer-Strasse. Dr. Eugen Robert, S.W. 68, Linden-Strasse 3.

KLEINES THEATER, N.W. 7, Unter den Linden 44. Victor Barnowsky.

KOMISCHE OPER, N.W., Friedrich-Strasse 104-104a. Hans Gregor.

LESSING-THEATER, N.W. 40, Friedrich Karl-Ufer 1. Dr. Otto Brahm.

LORTZING-THEATER, S.W. 61, Belle-Alliance-Strasse 7-8. Max Garrison.

LUISEN-THEATER, S.O. 26, Reichenberger-Strasse 34. Max Ed. Fischer.

LUSTSPIELHAUS, S.W. 48, Friedrich-Strasse 236. Dr. Martin Zickel.

METROPOL-THEATER, W., Behren-Strasse 55-57. Richard Schultz.

NEUES SCHAUSPIELHAUS, W. 30, Nollendorf-Platz 7-8. Alfred Halm.

NEUES THEATER, N.W. 6, Schiffbauerdamm 4a. Dr. Alfred Schmieden.

RESIDENZ-THEATER, O. 27, Blumen-Str. 9. Richard Alexander.

SANSSOUCI-THEATER, S., Kottbuser-Str. 6. Wilhelm Löwe.

SCHILLER-THEATER, O., (Wallner-Theater), O., Wallner-Theater-Strasse, 35.

SCHILLER-THEATER CHARLOTTENBURG, Grolmann-Strasse 70-72. Dr. Raphael Löwenfeld (for both theatres).

THALIA-THEATER, S. 14, Dresdener-Strasse 72-73. Jean Kren.

THEATER AN DER SPREE, S.O. 16, Köpenicker-Strasse 67-68. Philipp Spandow.

THEATER DES WESTENS, Charlottenburg, Kant-Strasse 8. Max Monti.

TRIANON THEATER, N.W. 7, Georgen-Str. Karl Beese.

## AACHEN.

STADTTHEATER, Heinrich Adolphi. BERNARTS THEATER, Joh. Wilh. Bernarts.

## AARAU-CHUR.

STADTTHEATER, Carl Senges, Chur, Obere Gasse.

## BAD AIBLING.

Franz P. Alfred Riesch (connected with GMUND and EGERN am Tegernsee).

## ALLENSTEIN.

STAEDTEBUNDTHEATER. Ed. Werner (connected with LYCK and OSTERODE).

## ALTENBURG (S.-A.).

HERZOGLICHES HOF-THEATER, Intendant: Franz, Baron von Kagenack.

## ALTONA.

STADTTHEATER, Max Bachur. SCHILLER-THEATER, Carl Meyerer.

## AMBERG.

STADTTHEATER, J. B. Drummer.

## ANKLAM.

STADTTHEATER, S. Redlich (connected with LUDWIGSLUST, PERLEBERG, ILSENBURG im Harz).

## ANNABERG.

NEUES STADTTHEATER, Georg Kurtschofz.

## ANSBACH.

KGL. SCHLOSSTHEATER, Felix Wildenhain.

## ARNSTADT.

FUERSTL. THEATER, Gustav Textor (connected with the Fürstliches Theater in SONDRSHAUSEN).

## ARNSWALDE, BERLINCHEN, FRIEDERBERG.

L. Harprecht.

## ASCHAFFENBURG.

STADTTHEATER, Widow of the late Julius Grosser.

## ASCHERSLEBEN.

STADTTHEATER, Ernst Reissig. VIKTORIA-THEATER, Bruno Fischer.

## AUGSBURG.

STADTTHEATER, Karl Häusler.

## AUGSBURG-OBERHAUSEN.

Hans Kettl.

## AUSSIG A. ELBE.

ELYSIUM-THEATER, Julius Watzke.

## BADEN-BADEN.

GROEPHERZOGL. KUR-THEATER, S. Reinzell.

GROSSHERZOGLICHES THEATER, Karl Weiss.

## BADEN BEI WIEN.

STADTTHEATER UND ARENA, Alfred Schreiber.

## BAMBERG.

STADTTHEATER, Karl Weiss.



**BARMEN.**

STADTTHEATER, Otto Ockert.

**BASEL.**INTERIMSTHEATER, Hans Edmund.  
BOEMLYS THEATER, Alfred Bömly.**BAUTZEN.**

STADTTHEATER, Paul Zimmermann.

**BAYREUTH.**BUEHNENFESTSPIELHAUS.  
KGL. OPERNHAUS, Steng and Krauss.  
VOLKSTHEATER, Heinrich Welzel.**BERN.**STADTTHEATER, Julius Bergmann.  
INTIMES THEATER, Carl Fischer.**BERNBURG.**STADTTHEATER, same management as  
Stadttheater of Magdeburg.  
VICTORIA-THEATER, Paul Machinski.**BEUTHEN (O.-SCHL.).**

NEUES STADTTHEATER, Hans Knapp.

**BIELEFELD.**STADTTHEATER, Norbert Berstl.  
BRINCKHOFFS TONHALLE, Max Sandhage.**BIELITZ.**

STADTTHEATER, Paul Blasel.

**BITTERFELD.**Joh. Rob. Zahn (in conjunction with  
EILENBURG, RONNEBURG, SCHMOELN).**BOCHUM.**

STADTTHEATER, Philipp Malburg.

**BONN.**

STADTTHEATER, Otto Beck.

**BRANDENBURG A. H.**

SOMMERTHEATER, Rudolf Frenzel-Nicolas.

**BRAUNAU I. B.**VEREINIGTE STADTTHEATER, A. M.  
Wieden (in conjunction with TRAUTENAU).**BRAUNSBURG.**STADTTHEATER, Hugo Christian Knispel  
(in conjunction with OSTERODE).**BRAUNSCHWEIG.**HERZOGLICHES HOFTHEATER, Baron Ju-  
lius v. Wangenheim, Hoftheater-Intendant.  
HOLST-THEATER, Fritz Berend.  
OPERETTEN-THEATER, Martin Klein.**BREMEN.**STADTTHEATER, Frau Hofrat Selma Erd-  
mann-Jesmitzer.TIVOLI-THEATER, Directors Alvarez and  
Ritter.**BREMERHAVEN.**

STADTTHEATER, Otto Wilhelm Winzer.

**BRESLAU.**STADTTHEATER, Dr. Theodor Löwe (in  
conjunction with the Lobe and Thalia  
Theatres).BRESLAUER SCHAUSPIELHAUS, Georg  
Nieter.**BRIEG I. SCHL.**

STADTTHEATER, Frau Juliette Ewers.

**BROMBERG.**KAISERL. SUBVENTIONS-THEATER, Ar-  
thur v. Gerlach.PATZERS SOMMERTHEATER, Albert  
Knabe.

ELYSIUM-THEATER, Eduard Schulz.

**BRUENN.**

STADTTHEATER, Carl von Maixdorff

**BUDWEIS IN BOEHMEN.**

STADTTHEATER, Paul Frinke.

**CASSEL.**KOENIGLICHE SCHAUSPIELE, Graf v. By-  
landt, Intendant.**CHEMNITZ.**STADTTHEATER, Richard Jesse.  
CENTRAL-THEATER, Wilhelm Bendiner.**COBLENZ.**

STADTTHEATER, August Dörner.

**COBURG-GOTHA.**HERZOGLICHE HOFTHEATER, Kammer-  
herr v. Ebart, Hoftheater-Intendant.**COELN A. RH.**VEREINIGTE STADTTHEATER, Max Mar-  
tersteig.METROPOL-THEATER, Max Bruck.  
RESIDENZ-THEATER, Dr. Hermann Rauch**COETHEN I. ANHALT.**

TIVOLI-THEATER, Carl Rübsam.

**COLMAR I. ELSASS.**

STADTTHEATER, Jacques Goldberg.

**COTTBUS.**

STADTTHEATER, Bernhard Kühn.

**CREFELD.**STADTTHEATER, R. Pester-Prosky (in con-  
junction with München-Gladbach).**CUESTRIN.**

GESELLSCHAFTSHAUS, Ernst Assmy.

**CUXHAVEN.**

STADTTHEATER, Gustav Basté.

**CZERNOWITZ.**

STADTTHEATER, Martin Klein.

**DANZIG.**STADTTHEATER, Curt Grünzner.  
WILHELM-THEATER, Hugo Meyer.**DARMSTADT.**GROSSHERZOGL. HOFTHEATER, Emil Wer-  
ner, General-Director.  
SAALBAU-THEATER, and  
WOOGLATZ-THEATER, Willy Roemheld.**DESSAU.**HERZOGLICHES HOFTHEATER, Carl  
Bömly.**DETMOLD.**FUERSTLICHES HOFTHEATER, A. Bert-  
hold, Intendantzrat.**DRESDEN.**KOENIGLICHE HOF-THEATER (Kgl. Opern-  
haus und Kgl. Schauspielhaus), His Excellency  
Nikolaus Graf von Seebach.

CENTRAL-THEATER, Alex. Rotter.

RESIDENZ-THEATER, M. Karl.

**DUESSELDORF.**STADTTHEATER, Ludwig Zimmermann (in  
conjunction with the Stadttheater in DUIS-  
BURG).SCHAUSPIELHAUS, Frau Louise Dumont-  
Lindemann and Gustav Lindemann.  
LUSTSPIELHAUS, Gustav Charlé.**ECKERNFOERDE.**

STADTTHEATER, Willy Pioch.

**EGER.**STADTTHEATER, Anton Galotzy (in con-  
junction with Kurtheater in ABBAZIA).

**EISENACH.**

STADTTHEATER, Herpman Rudolph.

**EISLEBEN.**Willy Nordau (in conjunction with **SAN-GERHAUSEN** and **HETTSTEDT**).**ELBERFELD.**

STADTTHEATER, Julius Otto.

**ELBING.**

STADTTHEATER, O. Maurenbrecher.

**BAD ELSTER.**

ALBERT-THEATER, Oscar Will.

**BAD EMS.**

KURTHEATER, Oscar Hennenberg.

**ERFURT.**

STADTTHEATER, Prof. Karl Skraup.

**ESSEN (RUHR).**

STADTTHEATER, Georg Hartmann.

**EUTIN.**

STADTTHEATER, Georg and Joseph Firmans.

**FLENSBURG.**

KAISERL. SUBVENTIONIRTES STADTTHEATER, Harry Osear.

**FORST I. L.**

STADTTHEATER, Ludwig Colani and Paul Herm.

**FRANKFURT A. M.**

SCHAUSPIELHAUS, Emil Claar, Intendant.  
 OPERNHAUS, Paul Jensen, Intendant.  
 RESIDENZ-THEATER, Max Gabriel.  
 RHEINGAUER HOF, Rudolf Scheller.  
 FREIES THEATER, Otto Ploeker, Eckardt.

**FRANKFURT A. O.**

STADTTHEATER, Fritz Pook.

**FRANZENSBAD.**

STADTTHEATER, Berthold Wolf.

**FREIBERG I. SACHSEN.**

STADTTHEATER, Gustav Krug.

**FREIBURG IM BREISGAU.**

STADTTHEATER, Hans Bollmann.

**BAD FREIENWALDE A. O.**

KURTHEATER, Carl Dahlen.

**FREUDENSTADT.**

KURTHEATER, Hans Robert.

**FRIEDRICHSRODA.**

KURTHEATER, Hermann Rudolf.

**FUERTH I. BAYERN.**(See **NUERNBERG** Stadttheater).**FULDA.**

SOMMER-THEATER, Joseph Herrmann.

**GEITHAIN.**Frau Anna Leonhardt (in conjunction with **BAD LAUSICK** and **ZOERBIG**).**GELSENKIRCHEN.**

STADTTHEATER, Franz Genesisus.

**GERA.**

NEUES FUERSTLICHES THEATER, Georg Kurtzschol, Intendant.  
 RESIDENZ-THEATER, Gustav Michels.  
 PALMENGARTEN-THEATER, Alfred Jonas.

**GIESSEN.**NEUES STADTTHEATER, Hermann Steingötter (in conjunction with **MARBURG** an der Lahn).**GLEICHENBERG.**

KURTHEATER, Dr. Hans Warnecke and Siegfried Rütbling.

**GLEIWITZ.**

STADTTHEATER, Armand Tresper.

**GLOGAU.**

STADTTHEATER, Ludwig Hansing.

**GMUNDEN.**

SAISON-THEATER, Hans Claar.

**GOERLITZ.**

STADTTHEATER, Fritz Brehm and Lothar Mayring.

WILHELM-THEATER, Gustav Pietsch and Henry Hochbein.

**GOETTINGEN.**

STADTTHEATER, Willy Martini.

**GOSLAR and COETHEN.**

STADTTHEATER, Carl Rank.

**GOTHA.**HERZOGLICHES HOF-THEATER (see - **S. COBURG-GOTHA**).**GOTTESBERG.**KURTHEATER, Gustav Pohris (in conjunction with **SCHMIEDERBERG**, **Riesengebirge**, and **KRUMMHUEBEL**).**GRAUDENZ.**

STADTTHEATER, Alfred Willian.  
 KAISER WILHELM SOMMER-THEATER, Oswald Harnier.

**GRAZ.**

STADTTHEATER (Opernhaus) and  
 THEATER AM FRANZENSPLATZ, Alfred Cavar.

**GUBEN.**

STADTTHEATER, Sascha Hänseler (permanent address: Theater-Strasse 1, Magdeburg).

**GUESTROW.**

STADTTHEATER, Friedrich Berthold.

**HALBERSTADT.**

STADTTHEATER, Johann Meissner.

**BAD HALL.**

KURTHEATER, Heinrich Wiedemann.

**HALLE A. SAALE.**

STADTTHEATER, Hofrat Max Richards.  
 NEUES THEATER, E. M. Mauthner.

**HAMBURG.**STADTTHEATER, Hofrat Max Bachur (in conjunction with the Stadttheater in **ALTONA**).

DEUTSCHES SCHAUSPIELHAUS, Baron Dr. Alfred v. Berger.

ERNST DRUCKER-THEATER, Ernst Drucker.

THALIA-THEATER, Hofrat Max Bachur.  
 NEUES OPPERETTEN-THEATER, Wilhelm Bendiner (in combination with the Carl Schultze-Theater).

VOLKS-SCHAUSPIELHAUS, Heinrich Gahl.

**HANAU A. MAIN.**

STADTTHEATER, Adalbert Steffler (in conjunction with the Stadttheater in **OFFENBACH** and the Kurhaus-Theater in **HOMBURG v. d. H.**).

**HANNOVER.**

KOENIGLICHES THEATER, Kammerherr v. Lepel-Gnitz, Intendant.  
 MELLINI-THEATER, Wilhelm Bendiner.  
 RESIDENZ-THEATER, Julius Rudolph.  
 METROPOL-THEATER, H. Graf.  
 UNION-THEATER, Frau Emma Lüders.

**HARBURG A. ELSE.**

STADTTHEATER, Anton Wötzel (in conjunction with the Stadttheater in WANDS-BECK).

**HARZBURG.**

KURTHEATER, Wilhelm Stengel.

**HEIDELBERG.**

STADTTHEATER, M. E. Heinrich.

**HEILBRONN A. N.**

STADTTHEATER, Richard Steng and Konrad Krauss (in conjunction with the Kôfial. Opernhaus in BAYREUTH).

**HEILIGENSTADT-HOEXTER.**

SAISONTHEATER, Gebrüder Schneider.

**HELGOLAND.**

LANDSCHAFTL. SUBVENTIONS-THEATER  
 Frau Käte Basté.

**HELMSTEDT.**

BRUNNENTHEATER, Alfred Willian.

**HERMANNSTADT (SIEBENBUERGEN).**

STADTTHEATER, Leo Bauer.

**HILDBURGHAUSEN.**

STADTTHEATER, Hans Edmund (in conjunction with the Konzerthaus in MEININGEN).

**HILDESHEIM.**

SOMMERTHEATER, Norbert Berstl and Wilhelm Berstl.

**HIRSCHBERG IN SCHLESIE.**

STADTTHEATER, Felft Anthony.

**HOMBURG V. D. H.**

KURTHEATER, Kurt Gröser.

**JAEGERN DORF (OESTERR.-SCHLES.).**

Frau Rosa Holdig (in conjunction with NEULENGBACH).

**JENA.**

STADTTHEATER, Wilhelm Berstl (in conjunction with the Fürstl. Theater in RUDOLFSSTADT).

**IGLAU IN MAEHREN.**

STADTTHEATER, Oscar Gärtner.

**BAD ILMENAU IN THUERINGEN.**

KURTHEATER, Hans Arnim and Fritz Kiedrusch.

**INGOLSTADT.**

STADTTHEATER, Richard Griese (in conjunction with EICHSTAETT and NEUBURG a. D.).

**INNSBRÜCK (TIROL).**

STADTTHEATER, Ferdinand Arlt.  
 LOEWENHAUS-THEATER, Ferdinand Exl (Exl's Theater Bühne).

**INSTERBURG.**

TIVOLI-THEATER, Albert Sussa.

**BAD ISCHL (SALZKAMMERGUT).**

KURTHEATER, Carl Door and Erich Müller.

**ISERLOHN.**

STADTTHEATER, Max Sandhage.

**ITZEHOE.**

VEREINIGTE STADTTHEATER, Frau Georgine Scherbarth and G. Krebs (in conjunction with HEIDE in HOLSTEIN).

**KAADEN A. ELBE.**

Franziska Suwar (in conjunction with DUX and the Sommertheater in BILIN-SAUERBRUNN).

**KAISERSLAUTERN.**

STADTTHEATER, Ferd. Schopp.  
**KALTENLEUTGEBEN (N.-OESTERR.)**  
 KURTHEATER, August Orthaber.

**KAMENZ.**

STADTTHEATER, Jucundus Ochernal.

**KAMENZ IN SACHSEN.**

STADTTHEATER, Emil Steffens (in conjunction with the Börsenhalle in BORNA in Sachsen).

**KARLSBAD (BOEHMEN).**

VOLKSTHEATER, Joser Frank.

**KARLSRUHE.**

GROSSHERZOGL. HOFTHEATER, Hofrat Dr. August Bassermann, Intendant (in conjunction with the Grossherzogl. Theater in BADEN-BADEN).

STADTTHEATER, Heinrich Hagin.

**KATTOWITZ.**

STADTTHEATER, Emanuel Raul.  
 VOLKSTHEATER, Gustav Michels.

**KIEL.**

VEREINIGTE THEATER, Franz Gottscheid and Anton Otto (composed of Neues Theater and Kleines Theater).

**BAD KISSINGEN.**

KOENIGLICHES THEATER, Otto Reimann.

**KLAGENFURT.**

STADTTHEATER, Frau Marie Leopold (in conjunction with the Stadttheater in VIL-LACH).

**KLOSTERNEUBURG (NIEDER-OEST.)**

STAEDT. SOMMERTHEATER and Arena, Carl Richter.

**KOENIGSBERG I. PR.**

STADTTHEATER, Hofrat Adolph Varena.  
 LUISENTHEATER, Martin Klein.

**KOENIGSHUETTE (OBER-SCHLESIE.)**

OBERSCHLESISCHES VOLKSTHEATER, Julius Ricklinger.

**BAD KOESEN.**

KURTHEATER, Ernst Albert.

**KOLBERG.**

STADTTHEATER, Emil Reubke.

**KONSTANZ (BADEN).**

STADTTHEATER, Hans Blum.

**KREMS A. DONAU (NIEDER-OEST.)**

STADTTHEATER, Wilhelm Waldmüller.

**KREUZBURG (OBER-SCHLESIE.)**

STADTTHEATER, Henry Haupt.

**BAD KREUZNACH.**

KURTHEATER, Alfred Helm.

**KRUMMAU (SUEDBOEHMEN).**

Josef Zeincke (in conjunction with SAAZ).

**BAD KUDOWA.**

SOMMERTHEATER, H. Gerlach.



**KULMBACH.**

Bernhard Weindl (in conjunction with SELB, WEIDEN, ROTHENBURG o. d. T.).

**LAHR.**

VEREINIGTE STADTTHEATER, Frau Matilde Erfurth (in conjunction with ESSLINGEN).

**LAIBACH (KRAIN).**

LANDESTHEATER, Berthold Wolf (in conjunction with the Stadttheater in CILLI).

**BAD LANDECK (SCHLESIEN).**

KURTHEATER, Francesco Sioli.

**LANDSHUT (BAYERN).**

STADTTHEATER, Josef Bauer.

**LANGENSALZA.**

SAISONTHEATER, C. Bauermann.

**LEIPZIG.**

VEREINIGTE STADTTHEATER, Robert Volkner (Neues Theater und Altes Theater).

BATTENBERG-THEATER, Arno Garbrecht. NEUES OPERETTEN-THEATER, Anton Hartmann (Centraltheater).

LEIPZIGER SCHAUSPIELHAUS, Anton Hartmann.

**LEIPZIG-LINDENAU.**

LEIPZIGER SOMMER-THEATER, Emil Böbber.

**LEITMERITZ (BOEHMEN).**

STADTTHEATER, Franz Tichy.

**LEOBEN.**

STADTTHEATER, Carola Dorn and Alex. M. Rollmann.

**LIBAU (KURLAND).**

STADTTHEATER, Max Heinrich.

**BAD LIEBENSTEIN (SACHSEN-MEIN.).**

KURTHEATER, Hans Edmund.

**LIEGNITZ.**

STADTTHEATER, Karl Otto Krause. NEUES SOMMER-THEATER, Paul Alfred Mirbach.

**LIMBURG (LAHN).**

THEATER, Emil Steger.

**LINDAU I. B.**

STADTTHEATER, Hans Kraft (in conjunction with the Stadttheater in MEMMINGEN).

**LINZ A. D.**

LANDESTHEATER, Hans Claar.

**LODZ (RUSSISCH-POLEN).**

DEUTSCHES (THALIA) THEATER, Albert Rosenthal.

**LOETZEN.**

Josef and Karl Mühlberger (in conjunction with ANGERBURG, GOLDAP, BARTENSTEIN, and JOHANNISBERG).

**LUEBECK.**

STADTTHEATER, Ludwig Plorkowski. WILHELM-THEATER, Emil Feldhusen.

**LUENEBURG.**

STADTTHEATER, Richard Grünberg.

**LUZERN.**

STADTTHEATER, Hans Eichler.

**MAEHR.-TRUEBAU.**

Alois Schubert (in conjunction with ZWITTAU).

**MAGDEBURG.**

STADTTHEATER, Hofrat Arno Cabisius Erben.

VIKTORIA-THEATER, Friedrich Berthold. WILHELM-THEATER, H. Norbert.

**MAINZ.**

STADTTHEATER, Max Behrend.

KOETHERHOF-THEATER, Willy Römheld (address: Hoffmann-Strasse 8, Darmstadt).

**MANNHEIM.**

GROSSHERZOGLICHES HOF- UND NATIONAL-THEATER, Dr. Karl Hagemann, Intendant.

VOLKSTHEATER, Karl Müller.

VOLKSTHEATER (Colosseum), F. A. Steingötter.

**MARBURG A. DRAU (STEIERMARK).**

STADTTHEATER, Carl Door.

**MARIENBAD (BOEHMEN).**

STADTTHEATER, Julius Laska.

**MARIENBURG (WESTPR.).**

Oswald Harnier (in conjunction with KONITZ, PR. STARGARD).

**MEININGEN.**

HERZOGL. SAECHS. HOF-THEATER, Otto Osmarr.

KONZERTHAUS, Hans Edmund.

**MEISSEN.**

STADTTHEATER, Max Baumann.

**MEMEL.**

Albert Sussa (in conjunction with the Städtischen und Sommer-Theater in INSTERBURG).

**MERAN (SUED-TIROL).**

STADTTHEATER, Carl Wallner.

**MERSEBURG.**

TIVOLI-THEATER, Hans Musäus.

**METZ.**

STADTTHEATER, Otto Brucks.

**MITTENWALD.**

MITTENWALDER BAUERN-THEATER, Johann Stöbe.

**MITTWEIDA.**

VEREINIGTE STADTTHEATER, Bruno Zahn (in conjunction with GRIMMA).

**MOEDLING BEI WIEN.**

SOMMER-THEATER, Ferd. Arlt.

**MUEHLHAUSEN I. TH.**

SCHAUSPIELHAUS, Arno Balthybi.

**MUELHAUSEN I. ELSASS.**

STADTTHEATER, Heinrich Schwantge.

**MUELHEIM A. RUHR.**

CENTRALHALLEN-THEATER, Albert Mentzen.

**MUENCHEN.**

KOENIGLICHE THEATER (Kgl. Hof- und National-Theater, Königl. Residenz-Theater, Prinz-Regenten-Theater), His. Excellency, Albert Freiherr von Speidel, Kgl. General-Intendant.

LUSTSPIELHAUS, Jakob Beck.

VEREINIGTE THEATER (Theater am Gärtnerplatz und Münchener Schauspielhaus), J. G. Stollberg and C. Schmederer.

VOLKSTHEATER, Ernst Schrumpf.

**MUENCHEN-SCHLIERSEE.**

SCHLIERSEER-BAUERN-THEATER, Xaver Terofal and Ludwig Fenster.

**MUENSTER I. W.**

**STAEDTISCHES LORTZING - THEATER,**  
Georg Burg.

**MURNAU.**

Johann Stöbe (in conjunction with PENZ-  
BERG and SCHONGAU).

**MUSKAU O.-L.**

GRAEFliches KURSAAL-THEATER, Ju-  
lius Ricklinger.

**BAD NAUHEIM.**

GROSSHERZOGL. KURTHEATER, Hermann  
Steingötter.

**NAUMBURG A. S.**

STADTTHEATER, Max Günther.

**NEISSE.**

STADTTHEATER, Reinhard Göschke

**BAD NEUENAUH.**

NEUES KURTHEATER, August Dörner.

**NEUMUENSTER I. H.**

STADTTHEATER, Wilhelm Schwan and  
Hans Nauendorf.

**NEUNKIRCHEN.**

SAISON-THEATER, Hugo Lehmann.

**NEURODE.**

Therese Mohr (in conjunction with the  
Stadttheater in GLATZ and the Kurtheater in  
BAD CHARLOTTENBRUNN).

**NEUSTRELITZ.**

GROSSHERZOGL. HOFTHEATER, Hugo  
Walter.

**NEUWIED-WITTEN.**

VEREINIGTE STADTTHEATER, Josef  
Zwenger.

**BAD NIEDERBRONN.**

KURTHEATER, Anton Bräuning.

**NORDERNEY.**

KURTHEATER, Victor Arnold.

**NORDHAUSEN.**

Sommertheater, Georg Schulhof.

**NUERNBERG.**

STADTTHEATER, Hofrat Richard Balder (in  
conjunction with the Stadttheater in  
FUERTH).

INTIMES THEATER, Emil Messthaler.

VOLKSTHEATER, Otfried v. Hanstein.

APOLLO THEATER, Carl Witt.

**BAD OBERSTDORF.**

Carl Weilenbeck.

**OEDENBURG (UNGARN).**

KGL. FREISTAEDTISCHES THEATER,  
Gustav Schmidt.

**BAD OEYNHAUSEN.**

KGL. KURTHEATER, Gustav Krug.

**OFFENBURG.**

STADTTHEATER, Alfred Helm.

**OLDENBURG.**

HOFTHEATER, His Excellency Leo von Ra-  
datzky-Mikulicz, General-Intendant.

**OLMUETZ.**

KGL. STAEDT. THEATER, Leopold Schmid.

**OPPELN.**

STADTTHEATER, Robert Berger.

**OSNABRUECK.**

STADTTHEATER, Intendantzrat A. Berthold.

**PADERBORN.**

VEREINIGTE THEATER, Josef Geissel (in  
conjunction with LANDSBERG a. W.).

**PASEWALK.**

VEREINIGTE STADTTHEATER, Alfred von  
Stümer (in conjunction with SCHIVELBEIN  
and JASTROW).

**PASSAU.**

STADTTHEATER, Otto Norbert-Berdtich.

**PFORZHEIM.**

VIKTORIA-THEATER, Otto Reuss.

**PILSEN.**

DEUTSCHES THEATER, Hans Kottow.

**PIRMASENS.**

THEATER, Hans Robert.

**PIRNA.**

STADTTHEATER, Julius Dietrich.

**PLAUEN I. V.**

STADTTHEATER, Richard Franz.

**POSEN.**

STADTTHEATER, Gustav Thies.  
POSENSCHES PROVINZIALTHEATER, Hugo  
Gerlach.

**POTSDAM.**

KOENIGLICHES SCHAUSPIELHAUS, Otto  
Wenghöfer.

**PRAG.**

KGL. DEUTSCHES LANDES-THEATER and  
NEUES DEUTSCHES THEATER, Angelo Neu-  
mann.

DEUTSCHES VOLKSTHEATER, Wilhelm  
Hopp.

DEUTSCHES VEREINS-THEATER, Ernst  
Kornau.

**PRESSBURG (UNGARN).**

KGL. FREISTAEDTISCHES THEATER, Paul  
Basel.

**PUTBUS A. RUEGEN.**

FUERSTLICHES SCHAUSPIELHAUS, Adal-  
bert Steffter.

**BAD PYRMONT.**

FUERSTLICHES SCHAUSPIELHAUS, Ernst  
Körner.

**QUEDLINBURG.**

STADTTHEATER, Gustav Wolff.

**RATIBOR.**

STADTTHEATER, Albert Thiede.

**REGENSBURG.**

STADTTHEATER, Julius Laska.

**REICHENBERG (BOEHMEN).**

STADTTHEATER, Karl Krug.

**BAD REICHENHALL.**

KGL. KURTHEATER, Felix Wildenhain.

**BAD REINERZ.**

KURTHEATER, Eduard Pötter.

**RIGA (LIVLAND).**

STADTTHEATER, Leo Stein.  
HAGENSBERGER PARK SOMMER-THEA-  
TER, Frau Pancy Jancke-Richard.

**RIXDORF.**

RIXDORFER THEATER, Julius Türk.

**ROSTOCK IN MECKLENBURG.**

STADTTHEATER, Rudolf Schaper.

**BAD ROTHENFELDE.**

KURTHEATER, Adolf Lindenlaub.

**RUDOLFSSTADT.**

FUERSTLICHES THEATER, Wilhelm Berstl (in conjunction with the Stadttheater JENA).

**SAALFELD A. S.**

STADTTHEATER, Emil Vogelreuter (in conjunction with POESNECK).

**SAARBRUECKEN.**

THALIA-THEATER, Alfred Bömly.

**SAARGEMUEND.**

STADTTHEATER, Josef Schmidt.

**SAARLOUIS.**

Emil Hortensee (in conjunction with ST. WENDEL and HOMBURG in PFALZ).

**SALZBURG.**

STADTTHEATER, Franz Müller.

**BAD SALZSCHLIRF.**

KURTHEATER, Gustav Textor.

**BAD SALZUNGEN.**

KURTHEATER, Otto Letroe.

**SALZWEDEL.**

VEREINIGTE (STADT) THEATER, Gustav Wolf (in conjunction with NEUHALDENS-LEBEN).

**SCHAFFHAUSEN.**

STADTTHEATER, Cornelia Donhoff.

**SCHLANGENBAD.**

VEREINIGTE KURTHEATER, Hans Wilhelm (in conjunction with LANGENSCHWALBACH, SODEN im TAUNUS, and MUENSTER a. STEIN).

**SCHMALKALDEN.**

VEREINIGTE SOMMERTHEATER, C. Bauermann (in conjunction with ESCHWEGE).

**BAD SCHMIEDEBERG (HALLE).**

KURTHEATER, Emil Steffens.

**SCHOENBERG IN MECKLENBURG.**

Rudolf Ganz.

**SCHOENEBECK A. D. ELBE.**

REICHSHALLE, Johannes Dunkel.

**SCHREIBERHAU IM RIESENGEBIRGE.**

KURTHEATER, Gustav Hubert.

**SCHWABACH.**

STADTTHEATER, M. Fleischmann (in conjunction with WALDSEE and ELLWANGEN, Städtische Turnhalle).

**BAD SCHWAEBISCH-HALL.**

STADTTHEATER, Assarius Müller (in conjunction with the Kurtheater in FRIEDRICHS-HAFEN).

**SCHWEIDNITZ.**

STADTTHEATER, Emil Becker.

**SCHWERIN.**

GROSSHERZOGLICHES HOFTHEATER, His Excellency Karl Freiherr v. Ledebur, General-Intendant.

TONHALLE, Hans Polte.

**SENNELAGER BEI PADERBORN.**

THEATER, Emil v. Bastineller.

**SIEGEN.**

KAISERGARTEN-THEATER, Willy Lang.

**SIEGMARINGEN.**

FUERSTLICHES THEATER, Julius Heydecker (in conjunction with the Stadttheater in TUEBINGEN und KEMPTEN).

**SOLINGEN.**

VEREINIGTE STADTTHEATER, Josef v. Koblinski (in conjunction with REMSCHEID und OHLIGS).

SOLINGEN (REINSCHIED-OHLIGS).

VEREINIGTE STADTTHEATER, Albert Hübener.

**SOLOTHURN.**

STADTTHEATER, Eugen Otto Schmitt (in conjunction with BIEL).

**SONDRERSHAUSEN.**

FUERSTL. THEATER, Gustav Textor.

**SPANDAU.**

NEUES STADTTHEATER, Emil Paseig.

**STADE.**

TIVOLI-THEATER, Willy Lang.

**STARGARD IN POMMERN.**

STADTTHEATER, Max Sandhage.

**STENDAL.**

VEREINIGTE STADTTHEATER, Conrad Seidemann (in conjunction with RATHENOW).

**STERNBERG (MAEHRLEN).**

TURNHALLE, Emanuel Hollstein (in conjunction with Deutsches Vereinshaus in SCHOENBERG).

**STETTIN.**

STADTTHEATER, Arthur Illing.

APOLLO-THEATER, Gustav Kluck.

BELLEVUE-THEATER, Gustav Gollbach.

**STEYR (OBER-OESTERREICH).**

STADTTHEATER, August Knirsch.

**ST. GALLEN.**

STADT- UND AKTIEN-THEATER, Paul v. Bongardt.

NEUES SOMMERTHEATER, Cornelia Donhoff.

**STOLP IN POMMERN.**

STADTTHEATER, Hans Eghert-Emler.

**ST. POELTEN.**

STADTTHEATER, Emil Bauer.

**STRALSUND.**

SCHAUSPIELHAUS, Ludwig Treutler (in conjunction with the Konzerthaus, GREIFS-WALD).

**STRASBURG (WESTPREUSSEN).**

STADTTHEATER, Frau Maria Preibisch (in conjunction with DEUTSCH-ESLAW and LOEBAU, Westpreussen).

**STRASSBURG I. ELSASS.**

STADTTHEATER, Maximilian Wilhelm.

STRASSBURGER OPERETTEN-THEATER (EDEN), J. Lassmann.

UNION-THEATER, Karl Corge.

**STUTTGART.**

KGL. HOFTHEATER, Freiherr von Putlitz, Intendant.



**STUTTGART-CANNSTATT.**

KOENIGLICHES WILHELMA - THEATER,  
Freiherr von Putlitz.

**SUELZE I. MECKLENBURG.**

KURTHEATER, (Frau Marga Preibisch and  
Gustav Herrtwich (in conjunction with TETE-  
ROW and TESSIN).

**SWINEMÜENDE.**

STADT- UND KURTHEATER, Hans Eg-  
bert-Emler (in conjunction with AHLBECK).

**TEPLITZ-SCHOENAU (BOEHMEN).**

STADTTHEATER, Walter Borchert and  
Julius Haller.

**THALE A. HARZ.**

HARZER BERG - THEATER, Dr. Ernst  
Wachler.

**THORN.**

STADTTHEATER, Carl Schröder.

**TILSIT.**

STADTTHEATER, Frau Ludmilla Hanne-  
mann.

**BAD TOLZ.**

KURTHEATER, Edmund Stainl.

**TONDERN.**

STADTTHEATER, Oskar Brönnner.

**TORGAU.**

STADTTHEATER, Hans Musäus.

**TRIER.**

Heinz Tietjen.

**TROPPAU (OESTERR.-SCHLESIEEN).**

STADTTHEATER, Carl Heiter.

**ULM A. D.**

STADTTHEATER, Ernst Immisch.

**WALDENBURG I. SCHL.**

VEREINIGTE STADTTHEATER, August  
Pötter (in conjunction with JAUER).

**WARMBRUNN (RIESEENGEBIRGE).**

REICHSGRAEFLICH. SCHAFFGOTSCHES  
KURTHEATER, Otto Wenghöfer.

**WEILHEIM.**

Oskar Faass (in conjunction with SCHON-  
GAU, FUESSEN and DILLINGEN a. D.).

**WEIMAR.**

GROSSHERZOGL. HOFTHEATER, Hippo-  
lyt von Vignau, General-Intendant.

**WEISSENFELS.**

STADTTHEATER, Hans Wolmerod.

**WERDAU IN SACHSEN.**

Max Korb (in conjunction with  
ARIETEN S.-A., ADORF i. Voigtland,  
ROHEN, STASSFURT an der  
a. d. Saale, and AKEN a. d.

REICHSHALI  
VARIETE WERNIGERODE A. H.  
VARIETE ZATER, Arno Balthyni.  
in. GUTHATER, Alb. Thiede.

E  
STADTTHEATER WESTERHUDE.

p Lundt (in conjunction with RA-  
SSUM, SULINGEN, and STOL-  
APOLLONI

**WIEN.**

K. K. HOFBURGTHEATER, Dr. Paul Schlen-  
ther.

K. K. HOFOPERN-THEATER, Felix Wein-  
gartner, Edler von Münzberg.

CARL-THEATER, Andreas Aman.

COLOSSEUM, Louis Mittler.

DEUTSCHES VOLKSTHEATER, Adolf  
Weisse.

INTIMES THEATER, Felix Fischer.

KLEINES SCHAUSPIELHAUS, Ferdinand  
Skuhra and Max Ralf Ostermann.

LUSTSPIEL-THEATER, Josef Jarno.

ORPHEUM-THEATER, Carl Tuschl.

RAIMUND-THEATER, Wilhelm Karczag and  
Karl Wallner.

THEATER A. D. WIEN, Wilhelm Karczag  
and Karl Wallner.

THEATER IN DER JOSEFSTADT, Josef  
Jarno.

TUTIMES THEATER, Richter-Roland.

SOMMER-THEATER and

PARISIANA in "Venedig in Wien," Gabor  
Steiner.

VOLKSOPER, Rainer Simons (Kaiserjubi-  
läums-Stadttheater).

WIENER BUERGERTHEATER, Oscar Fronz.

FAVORITEN, Arbeiterheim-Theater, Karl  
Augustin.

WIENER-NEUSTADT, Heinrich Wiedemann.

**WIESBADEN.**

KOENIGLICHE SCHAUSPIELE, Dr. Kurt  
Von Mutzenbecher, Intendant.

RESIDENZ-THEATER, Dr. Hermann Rauch.  
Walhalla-Theater, H. Norbert.

**WILDBAD (WUERTTEMBERG).**

KOENIGLICHES KURTHEATER, Peter Lie-  
big, Intendantzrat.

**BAD WILDUNGEN.**

KURTHEATER, Carl Schröder.

**WISMAR.**

STADTTHEATER, Hans Polte (in conjunc-  
tion with SCHLESWIG and RENDSBURG).

**WORMS A. RH.**

KOLOSSEUM-THEATER, Willy Römheld  
(permanent address: Hoffmann-Strasse 8,  
Darmstadt).

**WUERZBURG.**

STADTTHEATER, Otto Reimann.

**WURZEN.**

VIKTORIA-THEATER, Franz Lange (in conjunc-  
tion with ZEITZ).

**ZITTAU IN SACHSEN.**

STADTTHEATER, Carl Greiner.

**ZNAIM (MAEHRLEN).**

STADTTHEATER, Dora Jenny.

**BAD ZOPPOT.**

SOMMER-THEATER, Philipp Lesing and  
Emil Werana.

**ZUERICH.**

STADTTHEATER, Alfred Reucker (combined  
with Pfauen-Theater).

LUSTSPIELHAUS, Josef Juhasz.

**ZWICKAU.**

STADTTHEATER, Frido Grelle.

## THE GERMAN VARIETY THEATRES.

FULL LIST OF VARIETY THEATRES IN GERMANY WITH THEIR RESPECTIVE MANAGERS.

## BERLIN.

WINTERGARTEN, Steiner.  
 APOLLOTHEATER, Schier, Friedrich-Strasse 218.  
 WALHALLA-THEATER, Weinbergsweg 19-20. Carl Liedenk.  
 PASSAGE-THEATER, Carl Rosenfeld.  
 PALAST-THEATER, Burgstrasse, Hans Reimers.  
 FOLIES CAPRICE, Hugo Schreiber and Ludwig Mertens, Berliner Secessions-Weinstuben u. Festsäle, Helmut Nicke, Kurfürstendamm 208-209.  
 GEBR. HERRNFELD-THEATER, Kommandanten-Strasse 57.  
 CASINO-THEATER, Lothringer-Strasse 37, Hans Berg.  
 CARL HAVERLAND-THEATER, Carl Haverland, Kommandanten-Strasse 77-79.  
 PARADIES-THEATER, Albert Schwentzin, Alexanderplatz, Passage.  
 KOENIGSTAEDTISCHES CASINO, Holzmarkt-Strasse 72, Max Schindelbauer.  
 EDEN-THEATER, F. Würfel, Köllnischer Fischmarkt.  
 VARIETE-ELYSIUM, Hugo Neumann, Kommandanten-Strasse 3-4.  
 UNION-THEATER, Hasenhaide 22-31, Koelzow.  
 MOABITER STADTTHEATER, Alt-Moabit 47-48 Limbourg.  
 VARIETE GEBIRGSHALLEN, Unter den Linden 14. Abromeit.  
 DEUTSCHE CONCERTHALLEN, Spandauer Brücke, Preilipper.  
 VICTORIA-THEATER, Emil Goldfluss, Landsberger-Strasse 85.  
 CONCORDIA-VARIETE-THEATER, Brunnen-Strasse 154. E. Dase.  
 FRITZ STEIDL-THEATER, Brückenstrasse 2, Steidl-Franke.  
 VARIETE NASSES VIERECK (früher Zech), Bühlinger.  
 INTIMES THEATER (früher Colosseum), Gustav Enders, Dresdener-Strasse 97.  
 W. SCHULZE'S VARIETE, Gitschiner-Strasse 1. Wilhelm Schulze.  
 VARIETE FRIEDRICHSGARTEN, Stephan, Friedrichs-Strasse 125.  
 VARIETE, Kurfürsten-Str. 37.  
 SHOE, Jos. Lendway.  
 VAR. WESTEND, J. Klanetzky, 1.  
 BOULEVARD, Elsasser-Strasse  
 LEVARD, Block and Ge  
 OSTERSTUEBL, M. Freye,  
 LLANT, H. Elsner, Dresdener-  
 E, Alt-Moabit, 1, Linde.  
 ER, Schöneberg, Haupt-

GUSTAV BEHRENS-THEATER, Golz-Str. 9, Schöneberg.  
 AUGUSTE-VICTORIA-THEATER, Luther-Strasse 31-32. Otto Körting.  
 APOLLO-VARIETE, Münz-Strasse 16, Frau Josefine Hellmert.  
 VARIETE GOLDKUESTE, Kaiser Wilhelm-Strasse 18. Dittschlag.  
 VARIETE KURHALLEN, Thieme, Bahnhof Bellevue.  
 VARIETE DU NORD, Elsasser-Strasse 39. W. Krause.  
 LEITMEYER'S VARIETE, Koppen-Strasse 83.  
 VARIETE SUED-WEST, Wilh. Schulze, Mittenwalderstr. 15.  
 SERVUS-VARIETE, Koppen-Strasse 97. Max Borowsky.  
 CIRCUS RENZ, Tunnel, Hütt.

## SUMMER THEATRES.

SCHWEIZERGARTEN, am Friedrichshain 35-38. Paul Strowe.  
 BERLINER PRATER, Kastanien-Allee 6-7. Arthur Rannow.  
 NEUE WELT, Hasenhaide 108-114. Arnold Scholz.  
 SOMMER-SPEZIALITAETEN-THEATER, Richard Reinhardt, Hasenhaide 57.  
 BERNHARD ROSE-THEATER, Frankfurter Allee. Bernhard Rose.  
 MAX KLIEM'S SOMMER-THEATER, Hasenhaide 13-15. Paul Milbitz.  
 HERMANN DINDAS' SOMMER-THEATER, Hasenhaide. H. Dindas.  
 ELYSIUM, Landsberger-Allee 40-41. Eisermann.  
 FROEBEL'S ALLERLEI-THEATER, Hasenhauser-Allee 148. Fröbel.  
 BRUNNEN-THEATER, Bernhard Rose, Bad-Strasse.  
 W. NOACK'S THEATER, R. Dill, Brunnen-Strasse 16.  
 DIEZ'S SPEZIAL-THEATER, Landsberger Allee 76-79. A. Diez.  
 "NORDPARK", Müller-Strasse. Schmidt.  
 HUBERTUS-PARK, Chaussee-Strasse 122 (115). Paul Schaafe.  
 ARTUSHOF, Moabit, Perleberger-Strasse 23.  
 DINDAS' SOMMER-THEATER, Gneisenau-Strasse 67. Dindas.  
 FELDSCHELOESSCHEN, Müller-Str. 10.  
 J. C. KISTENMACHER, Hinten.  
 Richard Wagner-Strasse 10.  
 OSTBAHN-PARK, Rüdersdorf.  
 SCHWARZ' SOMMER-THEATER, Rüdersdorf.  
 VARIETE WALHALLA, Alt-Moabit.  
 W. Hülke.  
 VOLKSGARTEN, Max Silberstein.  
 VICTORIA-GARTEN, Bad-Strasse.  
 MARIENBAD-THEATER, Bad-Str.  
 Helmuth Nieke.  
 RUDOLF FRISCH-THEATER, Bad-Strasse 12.

**AACHEN.**

EDEN-THEATER, G. Both.

**ALTENBURG, S.-A.**SCHUETZENHAUS, Ludw. Müller.  
SCHWARZER ADLER, Richard Schindler**ALTONA.**FLORA, Otto Sahlmann.  
CONCERTHAUS, Ludw. Crössmann.**APLERBECK.**

REICHSHALLEN, Fritz Veltén.

**ASCHERSLEBEN.**

STADTTHEATER, H. Henties.

**AUGSBURG.**APOLLOTHEATER und GOLD. TRAUBE,  
A. Chandelier.  
"BAMBERGER HOF," A. Jochum.  
ALTDEUTSCHE BIERHALLE, Willy Gal-  
lien.**BANT.**METROPOL, Theodor Herrmanez.  
ADLER, Carl Mennen.**BARTH (OSTSEE).**

BURG-ETABLISSEMENT, C. Lorenz.

**BASEL.**

CARDINALTHEATER, K. Küchlin.

**BERLIN-CHARLOTTEBURG.**SOMMER-VARIETE KLOSTERBRAUEREI,  
A. Hänseler.**BERLIN-LICHTENBERG.**SOMMER-ETABL. TERRASSE, Röder-Strasse  
5 Dietz jun.  
SCHWARZ' CONCERTGARTEN.  
"SCHWEIZERGARTEN," Friedrichshain,  
Paul Streve.**BERLIN-STRALAU-RUMMELSBURG.**SCHONERT'S ETABLISS. "Neu Seeland."  
VICTORIA-BRAUEREI, Stralau, C. Mittag,  
Wagner-Strasse.**BERLIN-TEMPELHOF.**TIVOLI, A. and E. Schwarz.  
ETABLISS. KREIDEWEISS, M. Kreideweiss.**BERLIN-PANKOW.**

REICHERFUERSTEN, Ebersbach.

**BERLIN-WEISSENSEE.**WEISSENSEE (früher Sternecker).  
Karl Koch.**BERNBURG.**

HOFJAEGER, Wwe. Carl Mey.

**BEUTHEN O.-S.**

HOTEL SANSSOUCI, M. Schindler.

**BIELEFELD.**CENTRAL-VARIETE, Jul. Kaiser.  
APOLLO, O. Banßmann.  
CENTRALHALLEN-VARIETE, Jul. Kaiser.**BITTERFELD.**VARIETE-THEATER NEUE WELT, Gustav  
Hess.**BOCHUM.**REICHSHALLEN-THEATER, W. Morian.  
VARIETE WEIDENHOF, H. Halverscheidt.  
VARIETE ZU DEN VIER JAHRESEITEN  
in Gröfßfeld.**BENBACH (BOEHMEN).**

VARIETE-THEATER.

**BONN.**

APOLLOTHEATER, M. Novikoff

**BRANDENBURG A. H.**HOHENZOLLERN-PARK, B. Günther.  
WILHELMSGARTEN, M. Knoll.  
APOLLO-THEATER, A. Rhode.**BRAUNSCHWEIG.**BRUENING'S SAALBAU UND KRUSES  
WILHELMSGARTEN-A.-G., W. Kruse.  
CONCERTHAUS CLAUDITZ, C. Schunke,  
Kannengieserstr. 12.  
VARIETE WALHALLA, Franz Strecker.**BREMEN.**TIVOLI, Alvarez and Ritter.  
METROPOL-THEATER, O. Strauss.  
CENTRALHALLEN, F. W. Lohmann.  
CASINO (Hansa-Theater), Paul Baumgarten.  
DÜERING'S VARIETE, C. Düring.  
WINCK'S ORPHEUM, Heinrich Winck,  
Taubenstrasse 57.  
VARIETE SCHWEIZERHALLE, E. Wessels.**BREMEN (NEUSTADT).**

NEUES VARIETE, Flathmann.

**BREMERHAVEN.**EUTERPE (Hermannsburg), Marktstrasse,  
Viereck.  
TONHALLE, Theo. Menge.  
KAISERKRÖNE, C. Ahlers.  
VOLKSGARTEN UND STADTTHEATER, A.  
Kruse.**BRESLAU.**LIEBICH'S ETABLISSEMENT, Wandelt.  
VICTORIA-THEATER, Hugo Schreiber.  
SCALA-THEATER, Conrad Scholz.  
ZOOLOGISCHE GARTEN, Krönsnik.  
INTIMES THEATER HOHENZOLLERN, M.  
Heinze.

KAISER WILHELM-PARK; Carl Roesler.

**BRIEG (SCHLESIEEN).**

VARIETE-THEATER.

**BROMBERG.**

CONCORDIA-THEATER, Paul Blüthgen.

**BRUNN.**

THEATER-VARIETE, K. Hanuschka.

**CASSEL.**

KAISERSAELE, Wilh. Th. Spohr

**CHEMNITZ.**CENTRAL-THEATER, H. Blum.  
APOLLO (früher Mesella), Diener.**CHEMNITZ-SCHOENAU.**

WINTERGARTEN, Max Warschau.

**COBLENZ.**RESIDENZ-THEATER—Zaunermann.  
METROPOL-THEATER, Julius Büsseler.**COELN.**REICHSHALLEN-THEATER, Max Bruck.  
CABARET "ZUM RUBENS," Ludwig Thys-  
son.SCALA-THEATER, F. C. Steinbüchel.  
APOLLO-THEATER, Max Schetana.  
BURG-THEATER, M. Esser.  
COLOSSEUM, J. Nellessen.**COETHEN I. ANH.**CONCERTHAUS, Hallesche-Strasse 80, Ernst  
Bremer.**COLMAR I. ELS.**

WALHALLA.

**COTTBUS.**

CONCERTHAUS, H. Kolkwitz.

**CREFELD.**CENTRAL-THEATER.  
STADTHALLE, Giovanni Troisi.



**CRIMMITSCHAU.**

ZUM MUEHLSCHLOESSCHEN, Paul Haus-  
otter.

**CROSSEN (ODER).**

VICTORIA-GARTEN, Richard Brunzel.

**CUXHAVEN.**

VARIETE SEEGARTEN, E. Eickhof.

**DANZIG.**

WILHELM-THEATER, Hugo Meyer.

WINTERGARTEN, Jul. Hütt.

HOTEL DE STOLP, J. Münz.

HANSA-THEATER, Brodbänkerg. 10, Oskar  
Beyer.

METROPOL, Otto Plattner.

**DARMSTADT.**

ORPHEUM, Hohlerweg 23½, Fink.

**DELLIZSCH.**

ETABL. STADT LEIPZIG.

**DESSAU.**

TIVOLI, Otto Sturm.

KRYSTALL-PALAST, Edmund Fittichauer.

**DORTMUND.**

OLYMPIA, Emil Frensdorff.

WALHALLA, R. Kritsch.

WINTERGARTEN.

CENTRALTHEATER.

**DRESDEN.**

CENTRALTHEATER, Alex Rotter.

VICTORIA-SALON, Carl Thieme.

EDEN-THEATER, E. Kolpe.

HOFBRAEU-CABARET, Waisenhaus-Strasse.  
Wolf.

DEUTSCHER KAISER, Dresden, Pieschen. E.  
Kolpe.

HOTEL KOENIGSHOF, Emil Scheip.

DONATH'S NEUE WELT, Emil Böbber.

CABARET-DURERPLATZ, Edmund Uebel.

EDM. DRESSLER'S RESIDENZ-GARTEN.

ETABL. BERGKELLER.

**DEUBEN.**

VARIETE WETTINBURG.

**DUISBURG.**

CENTRALHOF.

GETREIDEBOERSE, Heeskamp.

**DUEREN.**

APOLLOTHEATER, E. Kamper.

**DUESSELDORF.**

APOLLOTHEATER, J. Glück.

ZILLERTAL, Bruck und Simonson.

**EISENACH.**

VAR. DEUTSCHE EICHE, N. Katzmann.

**ELBERFELD.**

THALIA-THEATER, Martin Stein.

IM SALAMANDER, J. Hünsler.

WINTERGARTEN, Gustav Holtschmit.

CLEVISCHER HOF, E. Westenburn.

**EMDEN.**

THUMANN'S VARIETE, Fritz Arens.

THEATER-VAR. JAPAN, Rudolf Siefkes.

**ERFURT.**

VARIETE FLORA, Hindt.

REICHSHALLEN, Hoffmann.

**ESSEN.**

WOLFF'S COLOSSEUM, Frau Matth.

REICHSHALLEN, Carl Nordmeier.

GERTRUDEN-HOF, W. Knoop.

**FLensburg.**

COLOSSEUM, F. Franke.

**FRANKFURT A. M.**

ALBERT SCHUMANN-THEATER, Jul. Seeth.

COLOSSEUM, Völbnergasse, Ferri.

NEUES THEATER, E. G. Schucht.

CABARET KLIMPERKASTEN, B. van Dijk.

WALHALLA, Gr. Kornmarkt, J. Barozzi.

NEUE WELT, W. Pagel.

KAISERHALLEN, C. Gasché.

VICTORIA-SAELE, Otto Schott.

**FREIBERG I. S.**

REICHSHALLEN, Fritzsche.

**FREIBURG I. B.**

COLOSSEUM, Kuchlin, in Bäle.

**FRIEDRICHSFELD.**

SOMMERVARIETE HOTEL ZUM REICHS-  
ADLER, Anton Adolf.

**FROENDENBERG.**

VARIETE WINTERGARTEN—Pieper.

**FULDA.**

STADTTHEATER, FESTSAELE, SCHLOSS  
GARTEN, Emil Schulz.

**FUERTH I. B.**

VARIETE BAVARIA, Gottfried Platz.

**GERA (REUSS).**

RESIDENZ-THEATER, Adolf Vogl.

PREUSSISCHER HOF, Slevogt.

**GIESSEN.**

COLOSSEUM, Alb. Rappmann.

**M.-GLADBACH.**

REICHSHALLEN-THEATER, L. Wilms.

**GLEIWITZ (O.-SCHL.).**

VICTORIA - ETABLISSEMENT, C. Hirsch-  
ecker.

**GLOGAU.**

OLYMPIA, J. Lange.

**GOERLITZ.**

WILHELM-THEATER, Pletsch and Hochbein.  
REICHSHALLEN-THEATER, Förster.

**GOESSNITZ (S.-A.).**

VAR. ZUR WEINTRAUBE, Arthur  
toradd.

**GOTHA.**

PARK-PAVILLON, Franz Kampf.

VARIETE HIMMELSLEITER.

**GOETTINGEN.**

APOLLO-THEATER - COLOSSEUM, Wilhelm  
Besken.

**GRAZ (STIEERMARKE).**

GRAZER ORPHEUM, Tittel.

**GREIFSWALD.**

CONCERTHAUS, A. Flöttrung.

**GUESTROW.**

ZUR KORNBORSE, Aug. Theig.

**HADERSLEBEN**

STADTTHEATER, Richard Haus

**HAGEN.**

SPEYERER DOMBRAEU

CABARET KLIMPERKASTEN, radorfer.

F. W. vom Heede.

NEUE WELT, Carl Sieper.

**HAGENAU.**

VAR. ZUM DEUTSCHEN KRON

Karl Neuber.

VARIETE KAISERHOF, J. Blattne

**HALBERSTADT.**

WALHALLA, Paul Wegener.  
 LINDEN-CAFE, Herm. Frank.  
 NEUES STADTTHEATER, Spiegel-Strasse 16.  
 Alb. Schrader.  
 ETABL. STADTPARK, Friedrich-Strasse 28.  
 Rudolf Schade.

**HALLE A. S.**

WALHALLA-THEATER, Georg Süßmilch.  
 APOLLO, Poller.  
 THALIA-THEATER.

**HAMBURG.**

HANSA-THEATER, Chr. Büssenschütt.  
 METROPOL-THEATER.  
 HAMMONIA-VARIETE, Fr. Sartori.  
 EDEN-THEATER, H. F. A. Schröder.  
 HOHENZOLLERN-VARIETE, Wieck.  
 ST. PAULI-TIVOLI, Burmester.  
 KOELLISCH' UNIVERSUM, Frau Wwe. M. Köllisch.  
 NAUCKE'S VARIETE, Frau Wwe. Naucke.  
 WALHALLA, Heinr. Carstensen.  
 DEUTSCHE REICHSHALLEN, Frau Witwe Wist.  
 BAZARHALLE, Herm. Schnauer.  
 FEENSAAL, Paul Corell.

**HAMBURG-ST. PAULI.**

SINGSPIELHALLE, Agnes Friedrichs.

**HAMELN I. W.**

VARIETE ZUR POST, R. Wagner.  
 VARIETE KOENIGSHALLE, Herm. Schulten.  
 VARIETE BUERGERL. BRAUHAUS, August Oberheide.

**HANNOVER.**

MELLINI-THEATER, Anton Lölgen.  
 METROPOL-THEATER, H. Graf.  
 WINTERGARTEN, Karl Spieker.  
 ZUR MUENZE, H. Dahle.  
 ZUR MUENZE, Paul Wunsch.  
 BLUMENSAELE, H. Nottbusch.  
 VARIETE ZUR ALTEN FLOETE UND CON-  
 CERTLOKAL, H. Niewerth, Georg-Strasse 18.

**HARBURG A. ELBE.**

WOELLNER'S VARIETE, Th. Wöllner.

**HEILBRONN.**

KILIANSHALLEN, F. Herrmann.

**HELBRA.**

KURT MAUS-VARIETE, C. Rommert.

**HERFORD I. W.**

CONCERTHAUS U. VARIETE JAEGERHOF,  
 Herm. Oberschelp.

**HERNE I. W.**

REICHSHALLEN, Ad. Steifen.

**HIRSCHBERG I. SCHL.**

APOLLO-THEATER, Ernst Knevels.

**HOERDE I. W.**

VARIETE LATHE, L. Lathe.

**HOECHST A. M.**

BR EISENBAHN, Max Schilling.

**VARIETE THEA HOF I. B.**

SEUM, Adolf Pfaff.

**BOC MENAU.**

REICHSHALLEN, Herm. Schulz.

VARIETE WEIDEN, LZA (POSEN).

VARIETE ZU DEN, Locke.

**ENGOLSTADT.**

VARIETE THEATER BAEREN, M. Weiterer.

**INNSBRUCK.**

APOLLO-THEATER, Reckziegel.

**ISERLOHN.**

VARIETE GERMANIA, Heinr. Hiel.

**ITZEHOE.**

BAUMANN'S GESELLSCHAFTSHAUS, Münster.

**JAUER.**

BUETTNER'S CONCERTHAUS.  
 STRIEGAUERHOF, C. Hübner.

**ST. JOHANN A. SAAR.**

APOLLO-THEATER, R. Roth.  
 PASSAGE-THEATER, Dalichau.

**JUELICH.**

APOLLO-THEATER, Joh. Frey.

**KAISERSLAUTERN.**

THEATER-VARIETE MARHOFFER, H. Bil-  
 ling.

**KARLSBAD.**

ORFEUM, Jos. Modl.  
 HOTEL WEBER, Radl u. Hochberger.

**KARLSRUHE.**

COLOSSEUM, O. Raimond.  
 APOLLOTHEATER, B. Braunschweiger.

**KATTENBERG (OEST.-SCHL.).**

THEATER VARIETE, L. Bossier.

**KATTOWITZ (O.-SCHL.).**

APOLLO, Wilh. Wolter.  
 STADTHAUSSAAL, Oskar Winkler.

**KEMPTEN I. B.**

COLOSSEUM.  
 PFRONTNER HOF, C. Ernesto.  
 BUERGERSAAL, Ludwig Hasslacher.

**KIEL.**

ETABL. KAISERKRONE, Henry Jürgens.  
 REICHSHALLEN-THEATER, Paul Sait-  
 macher.

VARIETE HOFFNUNG, Kalnberg.

C. WRIEDT'S ETABLISSEMENTS.

ZUR WALDWIESE.

ZAUBERFLOETE, Joh. Ehrlich.

FAEHRHAUS, H. Schlichting.

WINTERGARTEN, H. Clasen.

**BAD KISSINGEN.**

VARIETE DEUTSCHER KAISER.  
 APOLLO, Ritter.

**KOLBERG.**

TIVOLI, Witter.

**KOENIGSBERG.**

PASSAGE-THEATER, Otto Sabrowski.

LOUISENHOEH, Martin Klein.

METROPOL-THEATER, Aug. Prinz.

APOLLO, G. J. Prinz.

FLORA-VARIETE, Fr. C. Thiel.

EDEN-THEATER, Doria de Gomez.

**LEHE BEI BREMERHAVEN.**

VARIETE FLORA, Paul Lehmann.

**LEIPZIG.**

KRYSTALL-PALAST-THEATER, Siegmund

Kohn.

ETABLISSEMENT BATTENBERG, Tauch-

aner-Strasse 23-33. H. Kaiser.

ALBERT-THEATER, Albert Reimann.

CABARET BLUMENSAELE, G. Zeisner.

VARIETE ZWICKAUER HOF, Carl Jänicher,

Königsplatz 7.

VARIETE BABELSBERG, Königsplatz. Her-

mann Lange.

**LENNEP.**

GAMBRINUSHALLE, v. Steinh.

**LIEGNITZ.**

CENTRAL-THEATER, Louis Winter.  
KRONPRINZ VON PREUSSEN, Breslauer-  
Strasse 12 Otto Weiss.

**LINZ A. D. DONAU.**

ROITHNER'S VARIETE, G. Drössler.

**LUEBECK.**

APOLLO-THEATER.  
HANSA-THEATER, Fritz Rittscher.  
VARIETE UNIVERSUM, L. Puls.

**LUECKENWALDE.**

REST. BUERGERGARTEN, Springer.

**LUZERN.**

KURSAAL, M. Claremont.

**LINDEN I. W.**

KAISERSAAL, H. C. Moll.

**MAGDEBURG.**

CENTRAL-THEATER, A. Lölgen.  
WALHALLA, Kunze and Krellwitz.  
HOFJAEGER.  
CIRCUS-VARIETE, H. T. Lenger.  
ELDORADO, Otto Heyssig.  
FUERSTENHOF, Müller-Lipart.  
STEFANSHALLEN.

**MAINZ.**

KOETHERHOF.  
APOLLO-THEATER, Aug. Landau.

**MANNHEIM.**

SAALBAU, J. Lassmann.  
COLOSSEUM.  
APOLLO.

**MEISSEN I. S.**

VARIETE GEIPELBURG, Herm. Hähne.

**METZ.**

COLOSSEUM, Ernst Nordmeier.

**MINDEN (WESTF.).**

VARIETE UND CONCERTHAUS, Simon-Str.  
13. C. Meier.

TONHALLE, J. Kramer.  
COLOSSEUM, Max Holle.  
VARIETE ZUM HAEHNCHEN, Hans Hahn.

**MUEHLHAUSEN I. TH.**

SCHUETZENHAUS, Otto Westphal.  
SCHAUSPIELHAUS UND BERLINER HOF,  
Ferd. Muthreich.

**MUELHAUSEN I. ELS.**

THALIA-THEATER, Frau Wwe. H. Schlosser.  
IFFRIGS CONCERTH. SCHUETZENHAUS.

**MUELHEIM A. RUHR.**

ALHAMBRA, Scholl.  
CENTRALHALLEN-THEATER.

**MUENCHEN.**

BLUMENSAELE, Jos. Brunner.  
KIL'S COLOSSEUM, J. Allfeld.  
DEUTSCHES THEATER, As'n.  
MONACHIA, Jean Kobl.  
CAFE WITTELSBACH (Concert u. Variété),  
Kath. Kräutner.

**NYMPHENBURG BEI MUENCHEN.**  
VOLKSGARTEN, Hugo Oertel.

**MUENSTER I. W.**

LORTZING-THEATER.  
FESTHALLE, Heimr. Körber.

**NEUHOLDENSLEBEN.**

GASTHAUS FUERST BISMARCK.

**NEUNKIRCHEN (BEZ. TRIER).**

VARIETE PRINZ LUITPOLD, Fr. Nücke.

**NEUSTRELITZ (MECKLENBURG).**

WENDT'S VARIETE, W. Wendt.

**NEU-ULM.**

CONCERT-SAALBAU, C. Walter.

**NEUSALZ.**

VARIETE BRUNO BAUSE.

**NEUWIED.**

HOTEL STELLING, M. Pohl.

**NIENBURG A. WESER.**

HIRLEMANN'S ETABLISSEMENT.

**NORDHAUSEN.**

THEATER VARIETE ZUM HAMMER, Aug.  
Benz.

**NUERNBERG.**

APOLLO-THEATER, Franz Rauch.  
LUITPOLD-THEATER, Lins.  
WEISSER ELEFANT, Schmidt.

**NUERNBERG-FUERTH.**

VOLKSGARTEN.

**OBERHAUSEN.**

REICHERT'S VARIETE.

**OFFENBACH A. M.**

GOLDENE HAND, Paul Becker.  
REICHSHALLEN, Heinrich Rentzel.

**OHLAU (SCHLES.).**

GESELLSCHAFTSH. ZUM RAUTENKRANZ.  
Herm. Woisching.

**OLDENBURG I. GR.**

JANSEN'S EDEN-THEATER.  
H. SCHULMEYER'S VARIETE.

**OTTENSEN-ALTONA.**

EUGEN BERNHARDT'S THEATER-VAR.

**OSTERODE (OSTPR.).**

GESELLSCHAFTSHAUS.

**PILSEN.**

TIVOLI, Schifteres.

**PIRNA I. SA.**

WIEDER'S VARIETE-THEATER.

**PLAUEN I. V.**

ETABL. ZUM PRATER.

**POSEN.**

APOLLO-THEATER, Engel, Eldorado.

**POTSDAM.**

THUERINGER HOF, Waisen-Strasse 4.  
Ludloff.  
FRITZ MOELLER'S VARIETE, Möller.

**PRAG.**

ORPHEUM.  
HOTEL STADT WIEN.  
INTERNATIONALES ORPHEUM, Carl  
Carl Sykora.

**RATIBOR.**

NEUES KONZERTHAUS, Jose

**RAVENSBURG.**

GASTHOF ZUR TRAUBE (VA  
Weiger.

**RECKLINGSHAUS.**

APOLLO-THEATER, Ernst F

**REGENSBURG.**

VELODROM, S. Oberdorfer.

**REICHENBERG.**

MEININGER'S VARIET  
VOLKSGARTEN.



**REMSCHIED.**

VARIETE GERMANIA, Martin Nied.

**RENDSBURG.**

TONHALLE, H. Siebken.

**ROSTOCK.**

HANSA-THEATER, August Steinhort.

**ROSENHEIM.**

HOTEL DEUTSCHER KAISER, L. A. Zander.

**SAALFELD A. S.**

ZAPFE'S GESELLSCHAFTSHAUS.

**SAARBRUECKEN.**

RHEINGOLD.

**SAARGEMUEND.**

CONCERTHAUS KINKEL, Kasernenstr. 11.

**SALZBURG.**

STAEDTISCHES VARIETE-THEATER, A. Tomaszich.

**SALZWEDEL.**

GESELLSCHAFTSGARTEN (UNION).

**SCHMALKALDEN.**

WOLFF'S THEATERSAAL, Friedr. Ziegler.

**SCHOENEBECK A.E.**

VARIETE GUSTAV BLANKENBURG, Markt 8.

**SCHOENINGEN (BRAUNSCHW.).**THEATERSAAL DEUTSCHES HAUS.  
REICHSHALLE, Joh. Dunkel.**SCHWEIDNITZ.**

VOLKSGARTEN, Hugo Hausmann.

**SCHWERTE A. RUHR.**

VARIETE REICHSKRONE, C. Stamm.

**SEIDENBERG (O.-SCHL.)**

JAEHNE'S VARIETE, Hotel Stadt Görlitz.

**SENNE BEI PADERBORN.**

CENTRAL-THEATER, Antop Hense.

**SIEGEN.**

KRAISERGARTEN, W. Ludwig.

**SOLINGEN.**

KURT R AAL, R. Portugall.

**SPANDAU.**COSMOS WELT, Wilh. Fräbe.  
HERM. RIETE B. SCHLADITZ.

RICH'S VARIETE, Havel-Strasse 20.

REIC

**STARGARD.**

LLEVUE-THEATER, Emil Schmid.

APOI

**STETTIN.**

TRALHALLEN, Leo Bartuschek.

VARI

LLO-THEATER, Gustav Kluck.

VARI

LLO-THEATER, Wwe. E. Waselewsky.

V

LLO-THEATER (WALHALLA-THEATER).

V

LLO-THEATER, Franz Stern.

VARIETE-THE

LLO-THEATER, Apmann.

VARIETE-THE

LLO-THEATER, Camille Martin.

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LLO-THEATER, Camille Martin.

**TEPLITZ (BOEHMEN).**

VARIETE ZUM SCHWAN, Aug. Rücknagel.

**TRIER.**

ORPHEUM, N. Petri.

VARIETE ZUR GOLDENEN TRAUBE, M. T. Reuscher.

**ULM.**

BRAUEREI ZUM GOLDENEN PFLUG, C. Schöllkopf.

APOLLO-THEATER, Carl Heinrich.

**VEGESACK.**

VARIETE UND CONCERT, Emil Senger.

**WALDENBURG.**

GOLDENES SCHWERT, Robert Wenzel.

**WANNIE I. W.**

APOLLO-THEATER, W. Nehring.

**WARNSDORF.**

COLOSSEUM.

**WEIMAR.**

TIVOLI, K. Werner.

**WEISSENFELS.**

NEUES THEATER, Bruno Rothe.

**WENIGEN BEI JENA.**

APOLLO-THEATER, Gustav Slevogt.

**WIEN.**

ETABL. RONACHER, Arthur Brill.

APOLLO-ETABLISSEMENT, Ben Tieber.

WIENER COLOSSEUM.

DANZER'S ORPHEUM, Gabor Steiner.

WEIGL'S ETABLISSEMENT.

STAHLNER ETABLISSEMENT.

DREHER-PARK.

ETABL. 3. CAFEHAUS K. K. PRATER, M. Pertl.

FOLIES COMIQUES, R. Eder.

FOLIES CAPRICE.

CASINO DE PARIS, Am Peter.

**WIESBADEN.**

WALHALLA-THEATER, Alex Schröter.

REICHSHALLEN-THEATER, G. Greiling.

EDEN-THEATER, Eller.

KAISERSAAL CONCERT U. VARIETE, Carl Federspiel.

DEUTSCHER HOF, J. Wahlheim.

**WILHELMSBURG BEI HAMBURG.**

WILHELMSBURGER VARIETE, T. Rennera.

**WILHELMSHAVEN.**

THEATER VARIETE ADLER, K. Mennen.

KAISERKRONE, G. Rudolph.

ZUR DEUTSCHEN FLOTTE, H. Bönscher.

BURG HOHENZOLLERN, W. Borsum.

**WITTENBERGE-POTSDAM.**

STADTTHEATER, G. Thomas.

**WITTENBERGE.**

CONCERT UND VARIETE KAISERHOF, Fr. Wendt.

**WORMS.**

CONCERTHAUS WORMS, Hans Gillitzer.

COLOSSEUM, J. Boos.

**WUERZBURG.**

ODEON, H. Hammerbacher.

ELDORADO, Leo Kraus.

**ZITTAU.**

STADT LONDON.

**ZUERICH.**

CORSO-THEATER, Julius Graugau.

**ZWICKAU I. S.**

VARIETE LINDENHOF, Bruno Beyer.

## PARIS.

## THEATRES AND THEIR DIRECTORS.

## Subventioned Houses.

GRAND OPERA.....	MM. Messager and Broussan
(From Jan. 1, 1908, in succession to Gailhard.)	
COMEDIE FRANCAISE.....	M. Jules Claretie
OPERA COMIQUE.....	M. Albert Carré
ODEON.....	M. Antoine

## Not Subventioned.

THEATRE SARAH BERNHARDT.....	Mme. Sarah Bernhardt
VAUDEVILLE.....	MM. Porel and Carin
VARIETES.....	M. Samuel
RENAISSANCE.....	M. Lucien Guitry
GAITE.....	Isola Brothers

GYMNASE.....	M. Franck
THEATRE REJANE.....	Mme. Réjane
NOUVEAUTES.....	M. Micheau
PORTE ST. MARTIN.....	MM. Hertz and Jean Coquelin
THEATRE ANTOINE.....	M. Gémier
CHATELET.....	M. Fontanes
PALAIS ROYAL.....	M. Eugène Héros
ATHENEE.....	M. Abel Deval
AMBIGU.....	M. Grisier
CAPUCINES.....	M. Peter Carin
FOLIES DRAMATIQUES.....	M. Richemond
GRAND-GUIGNOL.....	M. Max Maurey
LYRIQUE-TRIANON.....	M. Lagrange
CLUNY.....	M. Duplay
DEJAZET.....	M. Rolle
TRETEAU-ROYAL.....	M. Lemièrre
COMEDIE-ROYAL.....	M. Charlot

## MUSIC HALLS AND THEIR DIRECTORS.

FOLIES BERGERES.....	M. Isola
OLYMPIA.....	M. Isola
CASINO DE PARIS.....	M. Zittel
SCALA.....	M. Lecomte
PARISIANA.....	M. Isola
CIGALE.....	M. Flateau
MOULIN ROUGE.....	MM. Leclère et Brouette
ALHAMBRA.....	M. Neighbour, Administrateur
APOLLO.....	M. Bigod, Administrateur
FEMINA.....	MM. Lafitte et Cie
NOUVEAU CIRQUE.....	MM. Tison et Debray
CIRQUE D'HIVER.....	M. Franconi

PALAIS DE GLACE.....	M. Muringer
LITTLE PALACE.....	MM. Tison et Brouette
BOITE A FURSY.....	M. Fursy
TRIBOULET.....	M. Cerf
BAL TABARIN.....	MM. Lafinie et Brouette
LUNE ROUSSE.....	MM. Bonnan et Numa Blès
CONCERT ROUGE.....	MM. Doiré et Brouette
CIRQUE MEDRANO.....	M. Medrano
LA PIE QUI CHANTE.....	MM. Fall et Dufayé
MAGASINS DUFAYE.....	M. Dufayé
TOUR EIFFEL.....	M. Quintot



CENTRA

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VARIETE ZU DE ST

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APOLLO T ELE, Beckzie EI







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B. ENFAC

VARIETE TH Jun

Conc

APOLLO T ELE, Reg